KARIM BAIGUTOV

Kazachų nacionalinis Abajaus vardo pedagoginis universitetas, Kazachstanas
Abai Kazakh National Pedagogical University, Kazakhstan

MENINĘ SIMBOLIŲ KALBĄ ATSKLEIDŽIANČIOS EDUKACINĖS STRATEGIJOS: MITOLOGIJOS PANAUDOJIMAS MOKYMO PROGRAMOJE

Educational Strategies for Unveiling the Symbolic Language of Art: Incorporating Mythology in Curriculum

SUMMARY

Mythology has an important place in arts education, offering a rich tapestry of stories that inspire creativity, critical thinking, and cultural understanding. The article examines the multifaceted role of mythology in art education, emphasizing its relevance across various disciplines such as history, literature, religion, science, philosophy, art, politics, culture, and psychology. Through the study of mythology, students gain insight into the universal themes, archetypal characters and symbolic images that have influenced artistic expression throughout history. In addition, mythology provides a fertile ground for artistic exploration and interpretation, encouraging students to reimagine and reinterpret classic tales through a variety of visual media. The study of mythology in art education facilitates an understanding of the interplay between mythological narratives and broader cultural contexts, deepening students' appreciation for cultural diversity and historical context. Mythology also serves as a source of inspiration and reference for artists in a wide range of artistic disciplines. It provides valuable insights into human nature and the human experience. By understanding mythology as symbolic narratives rather than literal truths, students can appreciate its enduring relevance and enrich their understanding of themselves and the world around them. Overall, this paper highlights the importance of incorporating mythology into art education to develop creativity, critical thinking, and cultural awareness in students.

SANTRAUKA

Mitologija reikšminga meninio ugdymo kontekste: tai – turtingas istorijų audinys, skatinantis kūrybiškumą, kritinį mąstymą ir kultūrinį supratimą. Straipsnyje nagrinėjamas įvairiapusis mitologijos vaidmuo meniškai

ugdant, pabrėžiama jos svarba įvairioms disciplinoms, pavyzdžiui: istorijai, literatūrai, religijai, mokslui, filosofijai, menui, politikai, kultūrai bei psichologijai. Studijuodami mitologiją, mokiniai gilinasi į universalias temas, archetipinius personažus ir simbolinius vaizdinius, visais laikais turėjusius įtakos meno raiškai. Be to, mitologija yra palanki terpė meno tyrinėjimams bei interpretacijoms, skatinanti mokinius naujai įsivaizduoti ir interpretuoti klasikines pasakas. Mitologijos pažinimas meniškai ugdant padeda suprasti mitologinių pasakojimų bei platesnio kultūrinio konteksto sąveiką, leidžia giliau suvokti kultūrinę įvairovę ir istorinį kontekstą. Be to, mitologija yra įvairių sričių menininkų įkvėpimo šaltinis. Ji suteikia vertingų įžvalgų apie žmogaus prigimtį bei patirtį. Žvelgdami į mitologiją ne kaip į pažodinę tiesą, o kaip į simbolinį pasakojimą, mokiniai gali įvertinti neblėstančią jos reikšmę ir praturtinti savo bei aplinkinio pasaulio supratimą. Šiame straipsnyje akcentuojama mitologijos svarba meninio ugdymo kontekste, skatinant mokinių kūrybiškumą, kritinį mąstymą ir kultūrinį sąmoningumą.

INTRODUCTION

Incorporating mythology into the educational curriculum to unveil the symbolic language of art offers a multifaceted approach to engaging students in deeper exploration and interpretation of artistic expression. By integrating mythology, educators can tap into the rich cultural and historical narratives that have influenced artistic traditions across civilizations. One effective strategy is to introduce students to key mythological stories and characters, encouraging them to analyze how these narratives have been depicted in various art forms throughout history. Through guided discussions and visual analysis, students can develop critical thinking skills while gaining a deeper understanding of the symbolic meanings embedded within artworks.

Arts-informed investigation promotes an artistic stance towards research, integrating theory and practice seamlessly (Cole, & Knowles, 2008). Artistic approach as a type of naturalistic exploration, distinct from phenomenological and ethnographic perspectives. Artists and art critics, according to Alexander Cole, not only articulate their experiences but also construct virtual experiences through language, space, time, or sound, enabling others to directly apprehend what they perceive by engaging with new artworks. Artists throughout history have been drawn to certain myths due to their capacity for symbolically representing contemporary ideas and events. For modern artists, classical mythology serves a comparable purpose to its role in ancient times, as defined by Walter Burkert's notion of myth as "a traditional tale with secondary, partial reference to something of collective importance" (Burkert, 1982).

Twentieth-century artworks rooted in classical mythology often reflect reactions to societal tensions, with themes resonating during times of social and political upheaval. Figures such as André Masson and Jacques Lipchitz turned to mythological narratives featuring violence and struggle, such as the Rape of Persephone and Theseus Slaying the Minotaur, to convey their negative perspectives on World War II and fascism as manifestations of humanity's primal instincts. By employing specific mythological motifs

as thinly veiled metaphors for the troubling events in Europe, these artists expressed their anguish and despair regarding the looming threat of the potential destruction of humane values in Western culture. Lipchitz, for instance, portrayed the agony of Europe with a focus on its people, as seen in his interpretations of mythological scenes like the Rape of Europa. In the aftermath of the war, memories of hardship and trauma persisted in symbolic artworks, such as Masson's Niobe of 1947, serving as poignant memorials to the suffering endured by women and children during the conflict.

Contemporary artists have turned their attention to classical myths, which narrate events from primordial times, also known as "the fabled time of the 'beginnings'," exhibiting a deep curiosity about the mystery surrounding the origins of human existence and the emergence of consciousness, while simultaneously contemplating the future. Constantin Brancusi's sculptures, for instance, reveal his fascination with the reimagining of myths that encapsulate "the miraculous aspect of life," as exemplified by his bronze Sleeping Muse from 1910, suggesting the latent potential for artistic creativity within her slumber. Barnett Newman's drawings from 1945, such as Gea, The Slaying of Osiris, and The Song of Orpheus, depict organic imagery, utilizing the symbolism of seed and stem to explore myths pertaining to the cycle of death and renewal in nature, aligning with his scientific inquiry into the origins of life (Parrott, 1997).

The twentieth-century artists' interest in revisiting primordial origins has been interpreted as a regression and, ultimately, an unconscious yearning for death as a return to infancy and unity with the maternal source. Freud's concept of the death instinct suggests that all organic instincts are driven towards regression, a return to the inorganic origins, wherein death is considered the ultimate objective of life. Consequently, modern artists delving into myths surrounding the genesis of existence often find themselves equally absorbed by narratives related to death. Figures like Alexander Liberman, Mimmo Paladino, Rothko, and Julian Schnabel aim to convey a universal sense of dread concerning death and the unknown, emotions deeply intertwined with myth and ritual. Liberman, in his work Greek Gods and Art, describes the creative process as resembling "a ritualistic expulsion of the fear of death," offering artists a glimpse of survival beyond death, hinting at the notion of immortality. This parallels the role of myth for primitive societies, where it served a similar function in addressing existential concerns.

Contemporary artists often employ classical myths as a metaphorical means to protest human suffering. Nancy Spero, for instance, portrays mythological women like Artemis in "For Artemis That Heals Woman's Pain," sourced from Notes in Time on Women, Part 2, a collage on paper from 1979 (exhibited at the Josh Baer Gallery, New York), juxtaposing them with contemporary female figures to depict women as both victims and agents of man's afflictions. Spero's use of mythical imagery, akin to many other artists of the twentieth century,

reflects her extensive involvement in political activism.

Legendary figures associated with the House of Agamemnon have been repurposed symbolically to protest human sacrifice. Joseph Beuys, for example, views Iphigenia as the epitome of humanity and its tragic inclination towards sacrifice, as seen in his 1969 action in Frankfurt and subsequent offset prints from 1974. Similarly, for Chryssa, Clytemnestra symbolizes a lamentation for the ultimate injustice of taking life, as depicted in her 1967 work made of metal and plexiglass, currently part of the Albert A. List Family Collection. Leon Golub's portrayal of Orestes in his 1956 piece, housed in the Collection of Mr. and Mrs. Lewis Manilow in Chicago, represents man himself – isolated, frustrated, and devoid of control over his surroundings and fate (Bernstock, 1993).

ART EDUCATION AND MYTHOLOGY

The modern fields of anthropology and psychology trace their origins back to the 19th century and have undergone diverse developments throughout the 20th century, partly in response to evolving social circumstances and specific historical trends. Utilizing theory has the advantage of compelling us to articulate our assumptions upfront, a practice that might not occur otherwise. While it's easy to adopt a dogmatic stance when promoting and applying a particular theory, a detailed exposition of one's premises can offer numerous benefits. Given the multitude of perspectives on myth, scholars and educators inevitably confront the challenging questions posed by such diversity. Is there a definitive "correct" or "incorrect" interpretation, or do varied interpretations contribute to a deeper understanding of the complexity of myth and its objectives? Many have concluded that no single theoretical framework can fully capture the intricate phenomenon of mythology and its significance across different domains.

Educators who appreciate the value of theory may hesitate to incorporate it into their classroom instruction for fear of alienating students. The language of theory can be intimidating, as it may appear esoteric, complex, or intentionally challenging. When students enroll in mythology courses because they are drawn to the stories, is there a risk of discouraging them by making the subject matter overly difficult? Possible solutions to this concern exist. On one hand, it's evident that we must simplify the language used to convey theory, particularly in introductory courses. The selection of straightforward readings and thorough classroom preparation to engage with them should be coordinated. It falls upon the instructor to demystify intellectual pursuits and make them accessible to students. Proper pacing is crucial in this endeavor, as introducing young learners to new and challenging ways of thinking about stories they had previously enjoyed purely for entertainment will require time. However, a certain level of complexity is both necessary

and desirable. It's essential to trust that some students will be attracted to the intricacies and nuances of the subject matter, finding excitement in comprehending it, much like their engagement with mythological content.

The transition to mechanization spurred by the Industrial Revolution at the close of the 18th century led to a new method of production, albeit one that initially yielded uninspired goods constrained by the limited expertise of technicians and experts. In 1847, Henry Cole established the Art Manufactures association, advocating for the transformation of machine-made products into aesthetically pleasing forms (Adams, 2008). This marked a departure from the purely commercial motives of the Industrial Revolution in the realms of art and design, with England becoming a hub for contemplation on industrialization's impact. Opposing the trend towards industrialization, there emerged a movement to bridge the gap between artisanship and production reform, emphasizing handcrafted goods. (Patokorpi, 2014). Thus emerged the Arts and Crafts movement, championed by William Morris, which prioritized handcrafted design over mass-produced items of inferior quality (Stanfield, 2019). Morris sought to reform art education to align with contemporary needs and integrate it into daily life (Ballengee-Morris, & Stuhr, 2001).

The Bauhaus, inaugurated by Walter Gropius in Germany in 1919, marked the inception of formal design education. Gropius aimed to unify various crafts—such as painting, sculpture, and architecture—into a cohesive whole, fostering designers and artisans capable of creating aesthetically pleasing and functional objects suited to modern life (Engelbrecht, 1978). Combining design education with elements of fine arts, the Bauhaus curriculum encouraged students to contribute to architectural and interior design projects by integrating visual arts and technical skills. It served as a platform for bold experimentation and imaginative design pursuits (McNiff, 1998). Following the dissolution of the Bauhaus by the Nazi regime in 1933, many faculty members dispersed globally, disseminating Bauhaus principles. Notable figures such as Josef Albers, Vassily Kandinsky, Paul Klee, Walter Gropius, Laszlo Moholy-Nagy, Marcel Breuer, Herbert Bayer, and Walter Peterhans immigrated to various countries, including America, France, Sweden, and Great Britain (Bauhaus Archive). Across the world, foundational design education has been implemented under different appellations, including "Visual Design," "Foundation Design," "Applied Design," "Introduction Design," "Gestaltung Lehre," "Formund Gestalt," and "Designo Communicatione" (Aynsley, & Cleven, 2022).

Basic design education serves various purposes, including teaching the fundamental language of design, fostering personal growth, facilitating the construction of relationships among design elements, and enabling connections with the environment through design. This education is foundational for students preparing to embark on basic design courses. During these courses, the aim is to grasp the elements of art (such as point, line, direction, dimension, proportion, shape, texture, and color) and principles (including

repetition, hierarchy, dominance, balance, and unity), and then apply this knowledge and skill set to their studies. Consequently, students develop the capacity to translate these components into their work, whether it involves shaping materials, utilizing various mediums, establishing connections, employing color, managing mass and void, orchestrating rhythm, achieving balance, manipulating light and shadow, orchestrating movement, or creating unity—all through their own creative ingenuity. Individuals refine their unique modes of expression through exploration of their inherent abilities.

In the realm of basic design education, students also learn how to nurture and expand upon their ideas and knowledge. These courses provide insight into each student's personality, perceptual capabilities, level of enthusiasm, expressive prowess, memory retention, aspirations, and emotional well-being (Klickstein, 2009).

SYMBOLIC LANGUAGE OF ART

While the term "Symbolic" did not originate within the realm of art education, it aligns with contemporary initiatives in this field (Efland, 2004). Many practitioners and theorists advocate for art educators to play a more significant role in fostering these skills and understandings under the framework of Visual Culture Art Education (VCAE). This movement, along with the broader concept of Material Culture Art Education, expands teaching and learning about the visual world beyond traditional art boundaries defined by culturally specific criteria. Educators focused on material and visual culture are more inclined to dedicate class time to exploring diverse contemporary content, including advertising, comic books, packaging designs, and other cultural artifacts, and to structure art-making activities around these explorations.

For example, Carlos Schwabe's masterpiece, "Death and the Gravedigger," emerges as a potent educational instrument in the realm of the Symbolic Lan-

Figure 1. Carlos Schwabe. «Death and the Gravedigger». 1890. *Internet network*: https://rb.gy/8rjo5t

guage of Art. This painting provides a rich canvas for delving into the intricacies of symbolism, allegory, and the expressive techniques intrinsic to the Sym-

bolist movement, offering a multifaceted approach to art education.

Incorporating Schwabe's work into the curriculum allows educators to initiate a discourse on the historical context of the Symbolist movement. The Symbolist artists sought to convey emotions, spiritual themes, and abstract ideas through symbolic imagery, thereby positioning Schwabe's painting within the broader trajectory of art history. Students benefit from an exploration of how Schwabe's work exemplifies Symbolism's unique characteristics and its role in shaping artistic expression during the late 19th and early 20th centuries.

A key pedagogical focus involves guiding students through the meticulous analysis of allegorical elements present in the painting. "Death and the Gravedigger" beckons students to decipher the symbolic significance of death, the gravedigger, and other elements within the narrative. By instigating discussions on possible interpretations and encouraging students to articulate their viewpoints, educators foster critical thinking skills and provide a platform for nuanced artistic analysis.

Furthermore, the expressive techniques employed by Schwabe in this painting become an essential subject of study. From the use of color palettes to compositional choices and manipulation of lighting, Schwabe crafts an atmosphere that enhances the symbolic language of the artwork. Integrating discussions on these techniques into the educational framework empowers students to recognize and experiment with expressive elements in their own artistic endeavors.

Engaging students in creative interpretation based on Schwabe's work becomes a paramount exercise. Encouraging them to produce artworks inspired by the theme of death and symbolism allows for a hands-on exploration of the symbolic language. This process not only deepens their understanding of Schwabe's artistic choices but also fosters personal expression and creativity among students.

An interdisciplinary approach further enhances the educational impact. By exploring connections between art and literature, philosophy, or mythology, educators broaden the students' perspectives and enrich their comprehension of the broader cultural context. Schwabe's reliance on multiple disciplines for inspiration serves as a compelling example of how the Symbolic Language of Art transcends traditional boundaries.

The integration of Carlos Schwabe's "Death and the Gravedigger" into art education provides a comprehensive and immersive exploration of the Symbolic Language of Art. Through historical contextualization, in-depth analysis of allegorical elements, examination of expressive techniques, creative interpretation, and interdisciplinary connections, students gain a holistic understanding of the symbolic language, fostering critical thinking and artistic proficiency.

A comparative analysis of Carlos Schwabe's "Death and the Gravedigger" and Hugo Simberg's "The Wounded Angel" offers a nuanced exploration of Symbolist art, providing insights into the thematic and stylistic dimensions of these two masterpieces within the Symbolist movement.

Figure 2. Hugo Simberg. The Wounded Angel. 127 cm × 154 cm. 1903. *Internet network*: https://rb.gy/8rjo5t

Both paintings delve into the theme of mortality but approach it from different perspectives. Schwabe's work focuses on the inevitability of death and the symbolic representation of the gravedigger, emphasizing the cyclical nature of life. Simberg's "The Wounded Angel," on the other hand, introduces an otherworldly dimension with the wounded angel, suggesting a juxtaposition of vulnerability and transcendence.

Schwabe employs traditional symbols such as the skeletal figure of Death to convey his message. Simberg, in "The Wounded Angel," introduces a wounded angel, a symbol often associated with innocence and spiritual suffering. Comparing these symbols highlights how artists within the Symbolist movement adapted traditional imagery to convey diverse and complex meanings.

The atmosphere and mood in Schwabe's painting exude somber contemplation through dark tones and introspective composition. Simberg, in contrast, creates an eerie yet ethereal mood by employing a muted color palette and the supernatural presence of the wounded angel. The comparison emphasizes how artists manipulated atmosphere and mood to enhance the symbolic language of their works.

Both paintings can be interpreted allegorically, but the narratives differ.

Schwabe's gravedigger can be seen as a universal symbol of the human experience, while Simberg's wounded angel may represent the fragility of purity and the spiritual challenges faced by humanity. Examining the allegorical narratives deepens our understanding of the artists' philosophical and thematic intentions.

Schwabe and Simberg employ distinct expressive techniques. Schwabe utilizes rich, detailed symbolism and a traditional painterly style. Simberg employs a more modern, stylized approach with flattened forms and a dreamlike quality. Analyzing their techniques underscores the diversity within Symbolist art and its adaptation to the artists' individual visions.

Schwabe draws on mythological and cultural references, evident in the portrayal of Death and the gravedigger. Simberg's wounded angel may evoke cultural and religious connotations associated with divine messengers. Comparing these references reveals how Symbolist artists integrated cultural and mythological elements to imbue their works with deeper layers of meaning.

A comparative analysis of Carlos Schwabe's "Death and the Gravedigger" and Hugo Simberg's "The Wounded Angel" unveils the richness and diversity within Symbolist art. By examining themes, symbolic elements, atmosphere, allegorical narratives, expressive techniques, and cultural references, scholars gain a more comprehensive understanding of how these artists contributed to the Symbolic Language of Art, each with a unique perspective on mortality, spirituality, and the human condition.

Symbolic is recognized as one of the essential modes of communication alongside literacy, numeracy, and articulacy (Danos, & Norman, 2009). These modes encompass both internal and external processes, encompassing activities such as reading and writing, listening and speaking, and solving and formulating numerical problems. Symbolic art involves both understanding and creating visual imagery (Mithen, 1996). The importance of recognizing when one mode of communication is more suitable than another and how to effectively utilize each mode, stating that these skills and understandings are crucial for a well-rounded education.

Despite the significance, prevalence, and universality of graphic images, formal school curricula in most countries often neglect the development of symbolic skills and understandings. The lack of emphasis not only results in students being inadequately skilled in visually communicating their ideas but also leaves them ill-prepared to interpret visual representations created by others. In an era where communication relies increasingly on highly visual media like television and the Internet, this oversight is particularly glaring.

INTERCULTURALITY AND SYMBOLIC

Intercultural symbolic promotes the exploration of visual and material artifacts, but it positions the development of critical viewing and production skills within a broader context of human cultural interactions and the diffusion of

ideas throughout history (Dikovitskaya, 2005). Iinterculturalism as involving a "mutual friction of cultures, an interaction, an exchange," emphasizing the importance of understanding the processes and outcomes of cultural exchanges in today's world. An intercultural educational approach highlights human migration patterns and investigates the consequences of cultural encounters and interactions. The visual documentation of human experiences, including art, narrates tales of migration, conflict, the dissemination and appropriation of ideas, power dynamics, resistance, the erosion of tradition, and cultural flourishing. Exploring this documentation reveals the interconnectedness between micro and macro levels of cultural identity, bridging local community dynamics with global events (Ball, 1991). A deeper understanding of these processes and the interplay between diverse cultural groups and their knowledge systems can help communities prepare for cultural exchanges and potentially lead to positive outcomes.

In the post-colonial era, educational systems have grappled with balancing colonial-era texts with locally reclaimed knowledge, often marginalized in formal curricula (Shizha, 2008). The objective is not to negate the inclusion of Western or imported perspectives but to challenge the exclusion of indigenous traditions. Incorporating and reasserting "indigenous knowledge as a public good" into educational curricula is pivotal for preserving alternative worldviews. This recognition stems from the acknowledgment that diversity benefits humanity and the possibility that indigenous concepts and values could offer solutions to complex global issues (Díaz et al., 2015).

Art educators should lead efforts to revitalize the "vintage" cultural identity of their respective countries to enrich contemporary society and contribute to cultural expression in an era marked by increasing homogenization.

Unfortunately, art education programs often overlook the societal functions of visual imagery, fail to acknowledge local traditions, and overlook connections to broader global phenomena. Intercultural symbolic seeks to address these deficiencies.

PROLEGOMENA TO THE BEGINNINGS OF ART AND MYTH

Throughout different epochs, the relationship between myth and art has been interpreted in various ways, and its characterization has been far from definitive. Myth, or fable, can be understood as a testament to the mystical connection between humanity and the universe. This connection is expressed through rituals and conveyed through literary forms such as song, rhythm, and verse, all of which tap into human imag-ination and aim for universal significance (McNeill, 1997). Rituals are inexplicable, pre-logical, pre-verbal, and in a sense, pre-human, possessing a timeless nature. They embody formal principles of magical and religious practices designed to guide individuals through various stages of life, aligning human growth with divine principles.

Through rituals, myths gain significance, serving as realms where poetic

meaning and composition structure imagery with conceptual implications (Von Hendy, 2002). Myths create a comprehensive space for metaphorical identification, linking individual human existence with the eternal essence of the universe. They serve a strong symbolic function, allowing human life to be viewed as participation in a timeless mythical structure, and in societies with living mythical traditions, this understanding of human life is not just possible but necessary. Myth, although transcendentally rooted, is firmly anchored, shaping social, political, and cultural establishments, and providing a figurative expression for significant ideas (Felski, 1989).

Thus, myths serve as repositories of ideas, linguistic forms, cosmological concepts, and moral lessons, transmitted orally from generation to generation with distinct voices, tones, rhythms, gestures, and modes of thinking (Lincoln, 1999). This unique mode of thinking necessitates different formal and linguistic approaches to reality. Myth is considered a creative and exemplary mode of existence, revealing mysteries, and referring to initial events that form the basis of reality or human behavior (Doty, 2000). Cosmogonic myths, which recount the creation of the world, also unveil the cosmos's origin and ontological order, explaining why the world exists. Every mythology, in some way, is involved in the creation story, making every myth an ontophany—a revelation of being (Eliade, 1959).

THE SIGNIFICANCE OF MYTHOLOGICAL TALES IN ART

In the realm of humanities, each subject endeavors to foster social interaction among students, facilitating the exploration of diverse interests and life experiences. Through the study of history, cultures, and religions of various peoples, humanities courses aim to highlight both the similarities and differences between ancient and modern philosophies. By examining fundamental patterns that have shaped history, individuals are better equipped to discern what is relevant and meaningful in contemporary society. Education plays a crucial role in elucidating the connections between the past and present, as these connections are not always readily apparent (Kumaravadivelu, 2006).

Mythology serves as a conduit for modern individuals to connect with the past and apply lessons learned to address present-day challenges. Mythology constitutes an essential aspect of education in many regards. Furthermore, studying the world's mythologies offers an additional justification by providing insights into the historical and social contexts in which myths originated and evolved. This endeavor also contributes to the development of individual value systems and fosters critical thinking. Emphasizes that mythology, as a humanistic subject, is concerned not only with content but also with theoretical considerations (Dundes, 1984).

Recent archaeological investigations have facilitated the recovery of lost mythological texts from antiquity, particularly from the Near East, shedding light on myths embedded within living oral tradi-

Figure 3. Jean-François-Pierre Peyron (1744–1814). Athenian Girls Drawing Lots to Determine which among them Shall Be Sent to Crete for Sacrifice to the Minotaur. English Heritage, the Wellington Collection, Apsley House. *Internet network*: https://rb.gy/iayzqn

tions. These ongoing discoveries continually update our understanding of mythological narratives and their moral underpinnings. Despite their diverse origins, myths from around the world often speak to universal human themes, offering valuable insights into human nature and behavior. Characters and narratives from myths, such as those found in the Iliad or Oedipus Rex, resonate with modern readers due to their portrayal of complex psychological dynamics. Mythological imagery reflects the psychological disposition of the people to whom it pertains, providing metaphorical insights into human psychology and existential dilemmas (Meletinsky, 2014).

While myths may not be factual accounts, they often contain truths that resonate with individuals on a deeper level. When myths are approached as literal truths, individuals may become entrenched in biased and closed-minded perspectives, hindering interpersonal understanding. However, viewing myths as symbolic narratives can allow readers to derive psychological and moral insights without being constrained by literal interpretations. In conclusion, myths offer profound insights into human nature and the human experience, providing readers with valuable lessons and perspectives. By understanding myths as symbolic narratives rather than literal truths, individuals can appreciate their enduring relevance and enrich their understanding of themselves and the world around them.

Mythology holds a pivotal role in art education, serving as a rich tapestry of narratives that inspire creativity, critical thinking, and cultural understanding (Ewing, 2011). Within the realm of art education, the study of mythology offers students a window into the collective imagination of humanity across cultures

and epochs. By exploring mythological tales, students gain insight into universal themes, archetypal characters, and symbolic imagery that have influenced artistic expression throughout history. This exploration enables students to analyze the multifaceted dimensions of mythological narratives, deciphering the underlying psychological, moral, and societal messages embedded within them. Moreover, mythology provides a fertile ground for artistic exploration and interpretation. Art educators often incorporate mythological themes into various creative projects, encouraging students to reimagine and reinterpret classic tales through visual mediums such as painting, sculpture, and multimedia installations (Hart, 2020). By engaging with mythological narratives through artistic expression, students not only hone their technical skills but also develop their capacity for imaginative storytelling and symbolic representation. This process empowers students to articulate their unique perspectives on timeless themes while fostering a deeper appreciation for the role of myth in shaping cultural identity and artistic traditions.

The exploration of mythological tales in art is a significant theme within the realm of humanities. This connection between mythology and art is evident in the works of artists like Jean-François-Pierre Peyron (1744–1814), as exemplified by the painting housed in the English Heritage, the Wellington Collection at Apsley House. The artwork serves as a visual representation of the enduring relevance of mythological narratives, showcasing the artist's interpretation of universal themes and archetypal characters.

Peyron's painting, through its mythological imagery, reflects not only the artist's creative expression but also provides metaphorical insights into human psychology and existential dilemmas, as discussed in the broader context of mythology in the text. The symbolic narratives present in the artwork contribute to the rich tapestry of narratives that inspire creativity, critical thinking, and cultural understanding in art education.

In the context of the scientific article, the mention of specific artworks, such as those by Peyron, could be used as concrete examples to illustrate the integration of mythological themes into artistic expression. This connection between mythology, art, and education enhances the understanding of universal themes and the enduring impact of myth on cultural identity and artistic traditions.

Furthermore, the study of mythology in art education offers students opportunities to explore the interplay between mythological narratives and broader cultural contexts. Through critical analysis and contextual research, students examine how mythological themes reflect and respond to historical events, social values, and ideological shifts within different societies. By situating mythological tales within their cultural and historical frameworks, students develop a nuanced understanding of the dynamic relationship between art, myth, and society, thus enriching their artistic practice with a deeper appreciation for cultural diversity and historical context. Additionally, mythology serves as a source of inspiration and reference for artists across diverse artistic disciplines. From ancient cave paintings to contemporary installa-

tions, artists have drawn upon mythological motifs and archetypal symbols to convey complex ideas, emotions, and narratives in their work. By studying the artistic representations of mythology across different time periods and cultural traditions, students gain insight into the evolving interpretations and adaptations of mythological themes in visual art. This exposure to diverse artistic approaches deepens students' understanding of the enduring relevance and versatility of mythological narratives as a source of creative inspiration. Mythology plays a vital role in art education by providing students with a rich tapestry of narratives, symbols, and themes to explore and interpret through artistic expression. By engaging with mythological tales, students develop their creative skills, critical thinking abilities, and cultural awareness while gaining insight into the universal themes and enduring relevance of myth in shaping artistic traditions and cultural identity. Through the study of mythology in art education, students are empowered to explore, reimagine, and reinterpret classic tales in ways that resonate with contemporary audiences, thus bridging the gap between ancient wisdom and modern artistic practice.

CONCLUSION

Recognizing that delving into myths encompasses understanding various disciplines like art, history, literature, religion, science, philosophy, politics, culture, and psychology is crucial. These diverse fields share a common repository of metaphors and symbols, facilitating creative self-awareness and effective teaching of mythology. Myths highlight the significance of individuality and serve as collective patterns or archetypes within society. Therefore, understanding the potency of myths underscores the necessity of internalizing symbols as integral components of the human experience. Moreover, myths form the cornerstone of theories regarding human cognition, transcending preliterate societies to influence broader human thought patterns. By articulating certain truths about life's underlying patterns, myths wield the power to shape both societal and individual destinies, illuminating fundamental patterns unique to each person.

Essentially, mythology often encapsulates psychological truths that might otherwise evade human perception.

Furthermore, myths serve as instructive narratives on survival, intricately balancing subjective experiences with outwardly directed goals. Life's energies manifest in various cycles such as sustenance, reproduction, and mortality, with individuals actively shaping their environments and determining the meaning of this energetic exchange. In this worldview, the universe lacks inherent meaning, and humans wield agency over their destinies. They represent the culmination of conscious, self-aware energy. Myths function as conduits for channeling and guiding this energy, offering liberation from societal constraints while fostering heightened states of consciousness. Thus, myths serve as both liberators and guides, empowering individuals to navigate their existential journey and transcend societal limitations.

References

Aynsley, J., & Cleven, E. (2022). Introduction: the Bauhaus centennial and design history. *Journal of Design History*, *35*(3), 209–226. https://doi.org/10.1093/jdh/epac036

Ball, L. (1991). Parallels between art and mythology: Implications for art education. *Art Education*, *44* (2), 8–15. https://doi.org/10.2307/3193300

Ballengee-Morris, C., & Stuhr, P. L. (2001). Multicultural art and visual cultural education in a changing world. *Art Education*, *54* (4), 6–13. https://doi.org/10.2307/3193897

Bernstock, J.E. (1993). Classical mythology in twentieth-century art: an overview of a Humanistic approach. *Artibus et Historiae*, 153–183. https://doi.org/10.2307/1483450

Burkert, W. (1982). *Structure and history in Greek mythology and ritual* (No. 47). Univ of California Press. https://bit.ly/42GAx3H

Cole, A.L., & Knowles, J.G. (2008). Arts-informed research. *Handbook of the arts in qualitative research: Perspectives, methodologies, examples, and issues*, 55–70. https://doi.org/10.4135/9781452226545

Danos, X., & Norman, E. (2009). The development of a new taxonomy for graphicacy. https://bit.ly/42Nh9SK

Díaz, S., Demissew, S., Carabias, J., Joly, C., Lonsdale, M., Ash, N., Larigauderie, A., Adhikari, J. R., Arico, S., Báldi, A., Bartuska, A., Baste, I. A., Bilgin, A., Brondizio, E., Chan, K. M. A., Figueroa, V. E., Duraiappah, A., Fischer, M., Hill, R., ... Zlatanova, D. (2015). The IPBES Conceptual Framework – connecting nature and people. Current Opinion in Environmental Sustainability, 14, 1–16. https://doi.org/10.1016/j.cosust.2014.11.002

Dikovitskaya, M. (2005). *Visual culture: The study of the visual after the cultural turn*. MIT press. https://archive.org/details/visualculturestu-0000diko

Doty, W.G. (2000). *Mythography: The study of myths and rituals*. University of Alabama Press. https://bit.ly/3T5rh65

Dundes, A.(Ed.). (1984). *Sacred narrative: Readings in the theory of myth*. Univ of California Press. https://bit.ly/48lpxK8

Efland, A.D. (2004). Art education as imaginative cognition 1. In *Handbook of research and policy in art education* (pp. 751–773). Routledge.

Eliade, M. (1959). *The sacred and the profane: The nature of religion* (Vol. 81). Houghton Mifflin Harcourt.

Engelbrecht, L.C. (1978). Bauhaus 1919–1928 ed. by Herbert Bayer, Walter Gropius and Ise Gropius. *Leonardo*, *11*(3), 247–248. https://mo.ma/48k8rwo

Ewing, R. (2011). The arts and Australian education: Realising potential. https://bit.ly/42LFY1g

Felski, R. (1989). *Beyond feminist aesthetics: Feminist literature and social change*. Harvard University Press. https://bit.ly/3T0O7M4

Hart, C. (2020). The Romantic App: Augmented Reality in Fine Art Education. *Augmented Reality in Education: A New Technology for Teaching and Learning*, 279–325. https://doi.org/10.13023/DISCLOSURE.01.02

Klickstein, G. (2009). *The musician's way: a guide to practice, performance, and wellness*. Oxford University Press. https://bit.ly/42J9nJj

Kumaravadivelu, B. (2006). *Understanding language teaching: From method to postmethod*. Routledge. https://bit.ly/3I69ZPY

Lincoln, B.(1999). *Theorizing myth: Narrative, ideology, and scholarship*. University of Chicago Press. https://bit.ly/48oSKUq

McNeill, W.H. (1997). *Keeping together in time: Dance and drill in human history*. Harvard University Press. https://bit.ly/49BECs4

McNiff, S. (1998). *Art-based research*. Jessica Kingsley Publishers. https://bit.ly/49gsygj

Meletinsky, E.M. (2014). The poetics of myth. Routledge. https://rb.gy/evrx8p

Mithen, S.(1996). The origin of art: Natural signs, mental modularity, and visual symbolism. In *Darwinian archaeologies* (pp. 197–217). Boston, MA: Springer US.

Parrott, M. (1997). Realities of Romanian Art. Fulbright-Hays Summer Seminars Abroad, 1997. (Romania and Bulgaria).

Patokorpi, L. (2014). The Art and Craft of the Machine. https://rb.gy/wljkuz

Shizha, E. (2008). Globalization and indigenous knowledge: An African post-colonial theoretical analysis: An African Post-colonial Theoretical Analysis. In *Education and social development* (pp. 37–56). Brill.

Stanfield, E. (2019). *Crafting Clothing: An Art Historical Exploration of the Products and Practices of Small-Scale Garment Manufacturing* (Doctoral dissertation, Concordia University).

Von Hendy, A. (2002). The modern construction of myth. *disClosure: A Journal of Social Theory – University of Kentucky Libraries*, *1* (1), 2.