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# ART AND MYTH OF THE ANCIENT MAYA

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## **ABSTRACT:**

*This nuanced account investigates Maya folklore through the viewpoint of workmanship, text, and culture. It offers a significant reconsideration of the mid-sixteenth century Popol Vuh, since quite a while ago thought about a legitimate book, which is better perceived as one among numerous critical hotspots for the translation of antiquated Maya workmanship and fantasy. Utilizing materials assembled across Mesoamerica, Oswaldo Chinchilla Mazariegos overcomes any issues between composed writings and imaginative portrayals, distinguishing key legendary subjects and revealing their varieties in accounts and visual portrayals. Focal characters including a detached youthful goddess, a malignant grandma, a dead dad, furthermore, the youthful divine beings who turned into the sun and the moon are distinguished in stoneware, design, painting, and hieroglyphic engravings. Featuring such recently ignored themes as sexuality and generational battles, this perfectly delineated book prepares for another comprehension of Maya legends and their rich articulation in old workmanship.*

**KEY WORD:** *Art, Myth, Ancient, Maya, Design, Tribes, Life style, Culture.*

## **INTRODUCTION**

*Introduction: Prolegomena to the beginnings of European artistic thinking:*

The connection among fantasy and history was seen contrastingly in various ages and its somewhat certain depiction is a long way from clear. Legend, or tale, can be portrayed as an observer to the supernatural association of man with the universe. This association has the type of a custom and is abstractly actualized, sung, cadenced, and told in stanza, which all uses the inventive capacities of man and looks for widespread legitimacy. (Campbell, 1998, p. 35) "The actual custom is strange: the pre-coherent, pre-verbal and from a specific perspective, pre-human." (Frye, 2003, p. 127) Its character is ageless. The custom comprises of a proper rule of enchanted and strict practices, to manage an individual through specific phases of life (there are four such, equivalent to periods of the year: birth - absolution, grown-up - affirmation, marriage, and passing), of human developing as per the rule of the heavenly

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being. Through custom, legend is acquiring significance. "Regarding significance or dianoia, the universe of legend is a zone where the wonderful significance and piece structure the design of symbolism, which has calculated ramifications

This world is a prophetically calamitous universe of supreme illustrations where everything is possibly indistinguishable with everything as though everything was remembered for one endless body." (Frye, 2003, p. 157) Myth makes an exhaustive space of allegorical ID of exclusively considered human life with the unceasing establishment of the universe. Fantasies have a solid representative capacity. Through the image human existence can be viewed as interest of own arrangements at the immortally working legendary design, furthermore, human existence is conceivable - and in social orders with living legendary custom even important - comprehended as the acknowledgment of the fantasy. The legend, however supernaturally based, is unalterably attached to the real world. "Legends can't be perceived whenever eliminated from the lives of individuals who are advising them[1]. They are no sensational or melodious manifestations regardless of the social or political foundation, ceremonies, customs or law: unexpectedly, their job is to legitimize this, combine and backing a non-literal articulation of good thoughts." (Dumézil, 2001, p. 16) In this manner, the fantasies become "a depository of thoughts, language structures and cosmological thoughts, moral exercises, and so forth" (Vernant, 2001, p. 11) The legend was passed down from age to age by oral custom in the structure for which there was an ordinary "voice, tone, mood and motion", and furthermore "an alternate perspective." (Vernant, 2001, p. 11) This diverse perspective requires an alternate plan of formal and semantic methods and, most importantly, lies in the particular ways to deal with the real world.

Fantasy is characterized as an "inventive and praiseworthy" method of being[2]. "There is no fantasy that would not uncover any secret, not alluded to the underlying occasion, which turned into the premise and beginning stage of any construction of the real world or human conduct." (Eliade, 1998, p. 9) This model is the reason for "the entire world" and "forever" in light of the fact that by the very actuality that a man is being educated regarding the start of the world, the legend isn't a select piece of mainstream time. "At the point when cosmogonic fantasy relates how the world was made, it additionally uncovers the cause of the universe and its ontological request: it says why this world exists. Cosmogony is likewise ontophany, the full sign of being. What's more, since all the fantasies are somehow or another associated with the formation of any sort of cosmogonist fantasy, each tale about what occurred in illo Tempore, is a variation of the commendable story of how the world was made, and it follows that each folklore is ontophany. Legends uncover the construction of the real world and incalculable ways of being in this world. Subsequently they are praiseworthy models for human conduct: they uncover the genuine stories that summon these real factors. Ontophany consistently incorporates a theophany or hierophant[3].



**Fig. 1:** Lunar Maize God with rabbit and water lily serpent nosepiece, portrayed on the Sky band Bench, Structure 8N-11, Copan. Photo: Oswaldo Chinchilla

*Discussion: Approach to the myth from Ancient Greek philosophers to Jesus Christ as a man and a symbol:*

This idea of the real world and time step by step prompted an encounter with judiciously and experimentally based insight of the real world: the legendary epic was dismissed by Greek historiography just as by considerably more thorough Greek theory. For Herodotus, a fantasy spoke to the essential idea of history whose start and end are slippery and which means is mysterious. Herodotus' relationship to the truth is conventional. Human advancement pressing factor of extending Greek polis put history and legend against one another, while fanciful stories remain the space of the epic and dramatization. Thucydides' History of the Peloponnesian War concentrated of the peruse or audience to contemporary social and political occasions occurring in human and straight time. Their results are obvious, interpretable, and evaluable[4]. Everything can be dependent upon observational investigation, it is isolated from the legendary source of the material and changed over into the connection between painstakingly got material, emotionally established association also, really useful assessment.

Considering Greek history specialists took the way of the decimation of customary verifiable mythic plans. Its point was to partition presently lived, erotically got and progressively uncovered realities from carefully customarily bound interpretative pattern.

Thucydides' set of experiences speaks to an unequivocal advance towards making a set of experiences established more in the present than previously, and in this way the set of experiences liberated from the customary legendary ideas; history has been changed into an instrument of social and political assurance of present reality, which turns into a matter of the past continuously with time. Creator gives his own and actually one-sided declaration and

turns into its normal rate. The authentic importance of Homer's legendary wonderful work was as far as "accuracy" relativized. Greek historiography dismissed the Homeric epic and grasped the new standards of the portrayal of realities[5]. At the center of its repugnance, be that as it may, we locate the philosophical idea of the question. Presocratic way of thinking and particularly Plato contradicted the fantasy - and in this manner verse – just as the idea of truth and ethical quality. Relentless Plato's scrutinize of artists and verse is the last period of contention among fantasy and logos. Fantasy moved to one side logo, the allegorical portrayal of the applied world. Before long, be that as it may, there were endeavors to accommodate the two clashing contrary energies. Greek reasoning and strict inclination, in the end, went to the restoration of the fantasy and the Homeric epic.

The establishment turned into the symbolic translation of the content, which looked to uncover the insider facts of everlasting certainties and antiquated insight taken cover behind the universe of marvels just as behind metaphorical texture of legendary epic stories: "Homer's statement of regret transforms into apotheosis. For Neoplatonists, the writer turns into the hierophant, attendant of exclusive insider facts." (Curtius, 1998, p. 225) Accentuation was put on the figurative translation of a wonderful system of semi-authentic preparing of the reality, in any case, the subject of interest of translators was unique: Roman scholars favor Virgil before Homer, however Homer's impact was not impressively debilitated. Endeavors to various medicines of history of the Roman majestic period duplicate Livius' History and Tacitus' Chronicles, the portrayal of the current cycles jam the strict legendary character of celebratory logical glow. Taught Asian Greek Pausanias, a contemporary of Marcus Aurelius portrays and assesses the Greek culture and the Greek instruction such that offers appreciation for dishonored age-old intelligence just as for since quite a while ago settled, froze traditional instruction of the Greeks that became ordinary.

Legend and history cover in his understanding and converge into a solitary extensive picture not since the creator couldn't discover the goal, but since on his way to the profound fortunes of the past, he grasped the country and its social legacy as a total element truth be told, as it was protected in his days. The assortment of reasoning and extensive impact and variety of the famous strict and mysterious rehearses drove, from one perspective, to the hot exertion to make a widespread intellectual recipe qualified for a uniform translation of the world, then again, it is this inclination that added to improvement, decrease and reevaluation of traditional training to make its social ordinance and a bringing together learned and strict lines. Syncretism and otherworldliness of Hellenistic reasoning has made a rich convention of allegorizes of realities and its understanding, opening the best approach to wide and steady appropriation of Christianity as a binding together intelligent and strict - legendary component. Despite what might be expected, Christianity couldn't manage without explained techniques for understanding also, philosophical ideas of Greek way of thinking and their utilization implied the reception and upkeep of the Greek social convention[6].

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## CONCLUSION

The recorded fantasy comprises various generally undeniable occasions. The facts demonstrate that their source is reality, and that a man - its significant part and outrageous illustration of its portrayal – remains in its semantic center. It is moreover the way that reality, and in this manner man, is gotten from the total estimation of God, wherein everything discovers its starting and end. This not non-valid situation of human existence consistently got from the truth of God, permits a man to be the conveyer and beneficiary of a legendary chronicled story structure, just as to be a key member to the legendary custom. What's more, this is likewise obvious: the truth - the space of the current cover of past, present also, future - is transferable, contagious and intelligible particularly as the word acknowledged in discourse.

Once the truth is frank, it gets obvious, and subsequently exists and gains the significance. As per Hebrew, as well as Greek custom, things and individuals are enriched with presence just when given a name. A snapshot of reviewing reality by means of giving it a name, and accordingly saving it in our memory makes history. The historical backdrop of man (mankind) are the historical backdrop of words, the component of reiteration and steady update of words really makes the conditions for its legendary usage. The Greeks guaranteed that a significant occasion or a brave demonstration that ever existed, it should initially be commended, wonderfully celebrated, by poets. It is the lone way the reality gets essential, along these lines, it exists. A man remains the maker or co-maker of the word (legend); he makes his essence and turns into a co-maker of history. His reality is generally and magically recognizable. His life is a nonstop change, update, the subject, and the wellspring of the legend. Legend makes the previous present and each authentic occasion out of time, so worthy whenever. Fantasy typifies the occasion far from the decisively imagined hypothesis of objectivity, sensibly to epistemological boundaries of historiography just as some other science. The expectation of the creator of idyllic work is to intervene a quick experience of a particular occasion that not just turns out to be important for human seeing, thinking, and feeling, yet additionally remains in complete solidarity with the world. Along these lines, immortally considered activity opens an ageless articulation, and consequently otherworldly reality. All European craftsmanship, erotically saw and uncovered in a specific time, focuses on ageless extraordinary reality.

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