

Myth: a review of the functions of myths in constructing a vision of the world

Paula Turmina, September, 2019.

Introduction

Thinking of myth as a world view, the starting point of this essay is to investigate how mythical stories shape the way we live, individually and collectively. *Myth* have largely been associated with foundational narratives and tales that explain a natural or social phenomenon through metaphorical symbols. Although acknowledging the problematics of this word, my investigation starts with a different mindset: one that considers any storytelling and representation to be a myth, and one that is not necessarily seeking for truth.

In the first part of this essay, I will consider different points of view on the concept of myth informed by the anthropologists Claude Lévi-Strauss and Eduardo Viveiros de Castro. Terms such as *structuralism* and *perspectivism* will help us to acknowledge the foundations and structures of myth that were studied to unlock meaning. Followed by theories from the book 'Fictioning' by Simon O'Sullivan and David Burrows, addressing the previous theories into the contemporary art context. From this perspective, I will finalise the theoretical approach drawing from concepts of Donna Haraway and Isabelle Stenger where the concept of 'world' will be relevant to understand the need to create stories.

In the search to identify what characterizes a myth, I am particularly interested in Amerindian myths and how they differ from the European history of mythology.

Therefore, the second part of this essay will analyse the writing of Davi Kopenawa, a Yanomami indigenous leader from Brazil. I've chosen the chapter 'The First Shaman' from the book 'The Falling Sky', which he wrote with the anthropologist Bruce Albert. In this particular chapter, Kopenawa reveals the mythical origins of the world through a Yanomami's perspective. I will investigate the Yanomami myth as a fictional storytelling in order to 'think-with' it from a Western perspective and hopefully create a bridge between the previous writers and theories to indigenous cosmology.

Due to the historical background of the word myth, I will rather keep its meaning open for changes and errors that my own definition of myth may encounter. I am intrigued by the rationality and scientific thought behind mythical stories as much as science facts, how both construct a system of beliefs in which one can live by. What we consider to be a myth, and how it affects our lives are the main questions I am delving into. My search to identify what characterizes a myth and what makes it believable will hopefully further expand to a speculative practice of imagining future myths and reshaping it regarding ecological issues.

Chapter 1: The study of Myths

1. Myth and Anthropology

1.1: The structural method of Lévi-Strauss

Within the field of anthropology, myths have been one of the main subjects studied to identify different ways of thinking and seeing the world. An important and thorough analysis was done by the French anthropologist Claude Lévi-Strauss who dedicated a great part of his life to understanding the structure of myths based on indigenous communities, especially in America¹. Lévi-Strauss was determined to find an order in myths that would appear randomly all over the world. What seemed so absurd at first, was then constructed through his experiences and observations that would not only inform a specific community of people but also its existence in relation to other communities.

Differently than symbolists or psychoanalysts, who would decode meaning from a single figure and narrative, his structural method would find meaning in a myth through the comparison with other myths². Lévi-Strauss would consider all constituents, which he calls 'mytheme', and versions of a myth, in order to understand the function of the myth as a whole. He systematically constructed a structural analysis³ that organized information, which is both diachronic and synchronic, reading it not only from left to right, but also top to bottom and column by column, whilst

¹ His structural method of analysis of myths can be found in 'Mythologiques' ((Lévi-Strauss, 1990).

² Claude Lévi-Strauss, *Structural anthropology*. (New York: Basic Books, 1963), 211.

³ Lévi-Strauss, *Structural anthropology*, 223.

acknowledging the fact that tales change every time they are told, both in content and its arrangement.

However, when trying to understand myths we encounter the issue of 'meaning'. How can one know if the meaning found is really what was meant? How can we know if myths of the past, coming from writings, field works, images and symbols, are correctly interpreted by its new receiver? Was the original intention of creating such a myth correctly interpreted? The insight coming from the anthropologist poses the problem of perspective. Comparison is a dialogue of different perspectives of bodies or different social or cultural organisations, but since it requires translation it is likely to be incomplete. Lévi-Strauss acknowledged that context changes the meaning, but nonetheless he believed that meaning could still be found in the rules of language⁴. His method would analyse different myths without being particularly attached to the variation of words, but the structure of the story as a language, to then find clues through what have been repeated in different myths.

It is relevant for me to consider not only the structure of analysis, but which myths Lévi-Strauss was looking into, or what he considered to be a myth. His method and analysis were helpful for Western thinking to understand many indigenous tribes in Brazil and, more than that, brought a new perspective to old beliefs about them, such as the concept of cannibalism⁵. However, it is the question of what we consider to be a myth that will help us understand how myths construct a world vision.

Although focusing on Amerindian myths, Lévi-Strauss supported the idea that the construction of myths is inherent to all human beings and not only indigenous

⁴ Claude Lévi-Strauss, *Myth and Meaning*. (London: Routledge, 1978), 9.

⁵ Claude Lévi-Strauss, Claude, Maurice Olender, and Jane Marie Todd. *We Are All Cannibals*. (Columbia University Press, 2015).

people. Such comparison can be found in two of his observations regarding science and politics. Often everlasting myths refer to events alleged to have taken place in time: before the world was created or during its first stages. By going back to a time where it is impossible to grasp how life was, myths try to explain both the past and the present, and by understanding its consequences, often predicts or speculate the future. Lévi-Strauss believed this feature can be compared with politics, which according to him is what substituted myths in modern societies⁶:

“When the historian refers to the French Revolution it is always as a sequence of past happenings, a non-reversible series of events the remote consequences of which may still be felt at present. But to the French politician, as well as to his followers, the French Revolution is both a sequence belonging to the past – as to the historian – and an everlasting pattern which can be detected in the present French social structure and which provides a clue for its interpretation, a lead from which to infer the future developments.”⁷

In this sense, politics and history are a modern version of myths. I will come back to this idea further on with the concepts of ‘myth-science’ of David Burrows and Simon O’Sullivan. On the other hand, regarding science, Lévi-Strauss comparison suggests that myths do not have equal function to science, but instead, complement each other by enlarging the scope of knowledge and thinking. For example, when analysing a myth from western Canada about a skate that masters the South wind⁸, Lévi-Strauss could identify aspects of the myth that would explain how the wind behaves in that part of the world. He argues that whilst scientific explanation could

⁶ Claude Lévi-Strauss, “Myth: A Symposium”, *The Journal Of American Folklore* 68, no 270 (1955): 428-444, 430.

⁷ Lévi-Strauss, “Myth: A Symposium”, 430.

⁸ Lévi-Strauss, *Myth and Meaning*, 16-18.

only be done after the invention of computers and the expanded study of nature, specially after the 17th century, the need or desire to understand the world around us has always been present. By proceeding through intellectual means, in different ways, both myth and science seek to explain and understand the world.

As in a search for reality, multiple representations and concepts are in question for it to exist. In other words, Bruno Latour's term 'matters of fact' and 'matters of concern' elusively assembled together: "Reality is not defined by matters of fact. Matters of fact are not all that is given in experience. Matters of fact are only very partial and, I would argue, very polemical, very political renderings of matters of concern." And continues: "Whatever the words, what is presented here is an entirely different attitude than the critical one, not a flight into the conditions of possibility of a given matter of fact, not the addition of something more human that the inhumane matters of fact would have missed, but, rather, a multifarious inquiry launched with the tools of anthropology, philosophy, metaphysics, history, sociology to detect how many participants are gathered in a thing to make it exist and to maintain its existence"⁹.

1.2: Perspectivism

As we've seen different concepts and myths can perceive and explain the world from a different perspective. Following Lévi-Strauss structural work, the Brazilian anthropologist Eduardo Viveiros de Castro have coined the term *perspectivism* to explain the Amerindian vision about humanity. The concept acknowledges that any given body has a perspective, which engages with the perspective of other bodies.

⁹ Bruno Latour, "Why Has Critique Run Out Of Steam? From Matters Of Fact To Matters Of Concern", *Critical Inquiry* 30, no.2 (2004): 225-248. doi:10.1086/421123.

Naturally, there's a difference between what each body and perspective conceive the world to be¹⁰. This vision embraces human and non-humans' perspectives, based on Amerindian metaphysics, and opens new possibilities for the conception of myths.

According to Viveiros de Castro, Amerindian myths can explain the way Amerindian people think. He found that, in contrast to Western philosophy, the human condition (and not animality) is intrinsic to every living being (including animal, vegetal and spirits). It is seen as one culture, with different perspectives. Whilst there's a multiplicity of nature, that is represented by the multiple points of view. The contrast then is that whilst moderns consider the world as many cultures and one nature, the Amerindian indigenous think the opposite by assigning one culture and many natures. He calls this process 'multinaturalism' which in connection to perspectivism supports his metaphysical theory that challenges the idea of modernity.

As a contemporary writer and anthropologist, Eduardo Viveiros de Castro found a way to respond to our current times of conservative revolution, that has been transforming the world ecologically and politically by questioning the foundations of anthropology and philosophy. Informed by Amerindian myths and Gilles Deleuze 'dissident structuralism', he proposes¹¹ a new encounter with these disciplines to find new ways of producing concept (and myths). His method considers myth to be concepts that reveals a certain way of thinking about the world and sees in it the potential to inspire new dialogues.

On the problem of meaning, Viveiros de Castro proposes the concept of *equivocation*¹² in order to accept and understand difference. According to him,

¹⁰ Eduardo Viveiros de Castro, *Cannibal Metaphysics*. (Minneapolis, Univocal Publishing, 2014), 71-72.

¹¹ Viveiros de Castro, *Cannibal Metaphysics*, 47.

¹² Viveiros de Castro, *Cannibal Metaphysics*, 85.

anthropology compares for the sake of translation. But whilst considering translation to be a betrayal, the transformation only succeeds when it deforms and subverts the conceptual apparatus of the translator. For the transformation to occur it is inevitable that the translator will work through equivocation. Equivocation then 'is the mode of communication between its different perspectival positions and is thus at once the condition of possibility of the anthropological enterprise and its limits'¹³. In this sense, equivocation is not cancelling but valorising and activating language, impelling a relation between two or more perspectives. As learnt from Levi Strauss and Viveiros de Castro's observations, in Amerindian cosmologies, the real world of different species precisely depends on their point of view because the space we inhabit is made by the divergence as points of view.

2. Speculative practices

2.1: Fictioning

The work of David Burrows and Simon O'Sullivan in the book 'Fictioning', on the other hand, analyses the myth-function of contemporary art and philosophy¹⁴. In this expansive study of practices that fictions reality (myth making) Burrows and O'Sullivan have established three myth-functions that conveys different practices and theories: mythopoesis, myth-science, and mythotechnesis¹⁵. These concepts are foregrounded by the key concept that is also the title of the book, 'fictioning', which refers to the writing, imaging, performing or other material instantiation of worlds or

¹³ Viveiros de Castro, *Cannibal Metaphysics*, 87.

¹⁴ Simon O'Sullivan and David Burrows. *Fictioning: The Myth-Functions Of Contemporary Art And Philosophy*. (Edinburgh University Press, 2019),

¹⁵ I will introduce for the purpose of this essay the first and second term, as they appear more relevant in relation to anthropology and the concept of humanity.

social bodies that mark out trajectories different to those engendered by the dominant organisations of life currently in existence¹⁶.

Mythopoesis is the first and basic acknowledgement of the possibility of the production of other worlds. Through embodiment and performance comes the possibility of generating different worlds or alternatives to existing worlds. Burrows and O'Sullivan use the term myth to speak about the fiction of reality focused on art practices, especially on speculating future worlds¹⁷. Art practices that conveys building worlds seems to be an antidote to past or present disaffection to the world we live in. Mythopoesis is informed by the writings of Gilles Deleuze and Felix Guattari, with ideas of fabulation¹⁸ (a mechanism to produce creative emotions from resistance) and becoming (transformations developed through aesthetic figures). Mythopoesis inspires the conclusion that in intentional art making that edits reality into fiction such as collage, films and performances occurs a transformation of the past that resists colonial and capitalist structures and produces new worlds.

In myth-science, where I would like to focus more attentively, from acknowledging the possibility of production of fictions, comes the revelation of habits of thoughts that concerns physical, historical, and social realities as yet more myth¹⁹. Myth-science embraces Viveiros de Castro's idea that multiple perspectives coexist in time and, through it, reveals past ideas of becoming that were univocal and conceived exoticism. Whilst mythopoesis analyses how fictions are produced, myth-science embeds the needs for different perspectives, activating the concept of perspectivism we have previously looked at. If the medium for the myths is a person, and one

¹⁶ O'Sullivan and Burrows, *Fictioning*, 1.

¹⁷ O'Sullivan and Burrows, *Fictioning*, 16.

¹⁸ Gilles Deleuze. *Empiricism And Subjectivity*. (New York: Columbia University Press, 1991), 106-112.

¹⁹ O'Sullivan and Burrows, *Fictioning*, 1.

person's world view cannot grasp everything because it is limited by its embodiment capacities, then myths might limit life as much as produce it²⁰.

The term myth-science comes from the artist Sun Ra, who claims to be an alien, and plays with otherworldly perspectives. In this sense, we look for counter-intuitive perspectives that are generative and critical fictions, which in the case of Sun Ra is the perspective of a cosmic life²¹. There seems to be a return to rituals as a conductor of new perspectives, as in performance. Both Viveiros de Castro's analysis of shamanism²² and Burrows and O'Sullivan of performance²³, see the physical act of the practice as the vehicle to making perspectives palpable and accessible. The effort to embody human and non-human can facilitate an understanding of a world outside one's own, or an understanding of our own world through another point of view. An act that carried on might generate world visions that are multivocal.

2.2: Worlding

In order to establish what builds a world, the perspective of the feminist writers Donna Haraway and Isabelle Stengers²⁴ can be relevant in this context in order to question what a 'world' means. As we've seen, a world vision depends not only from myths but a multitude of perspectives and different approaches to the surroundings. Politics, history, science, as well as one's experiences and abilities are relevant to construct one's opinions and beliefs. However, moving away from the human centred vision of world-building as a representational process, 'worlding' is concerned with

²⁰ O'Sullivan and Burrows, *Fictioning*, 179.

²¹ O'Sullivan and Burrows, *Fictioning*, 213.

²² Viveiros de Castro, *Cannibal Metaphysics*, 149.

²³ O'Sullivan and Burrows, *Fictioning*, 214.

²⁴ O'Sullivan and Burrows, *Fictioning*, 255.

what one can and cannot see in order to construct an idea of the world that acknowledges the scope and limits of entities in a world²⁵. Not only investigating stories, worlding asks us to build it together in a constant flow of time what we can speculate for the future.

Stengers proposes a new vision on the difference of science and non-scientific perspectives. She points out how science became a colonial and territorialising enterprise²⁶ and suggests a rhizomatic approach to its material that would produce new questions rather than answers²⁷. Her approach to science offers an ethics for cosmopolitics and feminist worlding by suggesting that, to attend the world, science should recognize forces and events beyond human provenance, giving space to the unknown that also inhabit different perspectives²⁸. Similar to practices of myth, it opens up a strict method to allow questions that encourages different modes of thinking and seeing.

Similarly, Haraway have supported a multispecies approach to thinking that questions how fictions and worlds are produced. She is concerned with the way our norms are established and proposes to upset these orders. Haraway's approach to worlding involves producing narratives which addresses difficult questions and that embraces kin of all kinds²⁹. Having established and analysed how the Western world has constructed meaning in different ways, through science, politics and history, speculative feminism conveys a different approach. Questioning the norms of how we have built the world through the colonising mode and invention of worlds, such as the "New World" name given to America (or "Third World"), a feminist approach resonates

²⁵ O'Sullivan and Burrows, *Fictioning*, 259.

²⁶ Isabelle Stengers. "Reclaiming Animism - Journal #36 July 2012 - E-Flux". E-Flux.Com, 2012.

²⁷ Stengers *Reclaiming Animism*, 3.

²⁸ Stengers *Reclaiming Animism*, 9.

²⁹ O'Sullivan and Burrows, *Fictioning*, 267

with the Amerindian cosmology we have previously thought through Eduardo Viveiros de Castro.

Thinking about other modes of creating reality (or fictions), Haraway proposes the SF term for a methodology of worlding, which means among multiple meanings: string figures, science fact, science fiction, speculative fabulation, speculative feminism and so on. In 'Staying with the Trouble', she proposes, performs, and argues for strong knowledge-making, with affection and effective thinking as a practice of SF³⁰. This idea invites us to make, receive, and pass on 'string figures' in their situated complexity. Haraway acknowledges both storytelling and fact making to be at the heart of the matter. As she states, obviously, it matters immensely what one means by thinking and storying³¹. Thereupon, myth-science involves a commitment to worldbuilding through multiple perspectives. A 'becoming with' rather than just becoming. It involves other than human subjects, including dead matter and imaginary creatures, and creates a space that rejects dominant traditions and viewpoints of reality.

³⁰ Donna J. Haraway, *Staying With The Trouble*, (Duke University Press, 2016).

³¹ Donna J. Haraway. "Staying with the trouble for multispecies environmental justice", *Dialogues in Human Geography* 8, no. 1 (2018): 102-105.

Chapter 2: The Falling Sky

It is through the book 'The Falling Sky'³² that I would like to investigate the occurrence of a mythical story on the creation of the world that has attention to multiple perspectives and life cycles. The chapter 'The First Shaman'³³ narrates the creation of the world we live in, investigating how different beings and matter came to exist and why ritual practices are relevant. The Yanomami story is part of a much broader history regarding indigenous people of America, it has intrinsically changed after colonization and continues to suffer from invaders. Throughout time, historical changes to the land have modified and adapted the myth to the current state of the land and the people. Nonetheless, tradition on the myth about the creation of their world is maintained.

To start with the comparison between the practice of writing differed from oral traditions, Davi Kopenawa maintain that written words were not needed before this book, their story has always been passed on through generations via oral traditions. He only felt the need to write it since the invasion of the white people have continuously destroyed the Yanomami's territory. By writing the book and his story together with Bruce Albert, Kopenawa wants other people to understand the beliefs of the Yanomamis, give access to the knowledge of their shamanic practices and how to maintain the health of the forest. In writing his story, he allowed me to have access to a way of thinking that I probably wouldn't encounter otherwise.

Kopenawa elusively narrates the myth of the creation of the universe until the creation of the first shaman. The chapter on how the first shaman was born, comes from the idea that *Omama*³⁴, had to protect his people from the diseases his brother,

³² Davi Kopenawa and Bruce Albert, *The Falling Sky: Words Of A Yanomami Shaman*, (Harvard University Press, 2013).

³³ Kopenawa and Albert, *The Falling Sky*, 27-33.

³⁴ Omama is the demiurge of Yanomami mythology. (Kopenawa and Albert, *The Falling Sky*, 490)

Yoasi, created. Whilst *Omama* wanted us to be immortal, *Yoasi* introduced death and tricked his brother to make humans vulnerable and fragile. Both *Omama* and *Yoasi* came to existence alone, without a mother or a father, and only started to populate the forest after fishing *Thuëyoma*³⁵ out of the water, who became *Omama*'s wife. The cure was, and still is, done by the connection and communication the shamans have with the *xapiri*, which are the spirits or image-beings who can protect humans from being prey and catching diseases. The communication is done by shamans who drink *yakoana*³⁶.

I have chosen this chapter because it is through this shamanic practice that the Yanomami people 'become with' other beings. *Omama*'s wife when worried about protecting her children, asked *Omama* to create spirits that could chase the evil beings away. It was then, after creating the spirits that *Omama* found the way to communicate with them by teaching his son how to transform himself into a spirit under the effect of the *yakoana*. For this to happen the shaman needs to be in a good relationship with the *xapiri*, so they will dance for him. This practice was first taught to *Omama*'s son³⁷ who then passed it on through generations. Nonetheless, for the story to make sense there is a complex explanation of how the world is constructed, which informs in different manners the way the Yanomamis live.

The title of the book, 'The Falling Sky', refers to what has previously happened before *Omama* came to exist. The sky had fell and pushed all the beings inhabiting it to the underground³⁸. It was only then *Omama* came to exist and rebuilt the world on

³⁵ *Thuëyoma* fish being that let itself be captured in the appearance of a woman. (Kopenawa and Albert, *The Falling Sky*, 29)

³⁶ *Yakoana* is prepared from resin drawn from the deep part of the *Virola* elongate tree's bark, which contains a powerful hallucinogenic alkaloid, dimethyltryptamine (DMT). (Kopenawa and Albert, *The Falling Sky*, 492)

³⁷ Kopenawa and Albert, *The Falling Sky*, 32.

³⁸ Those who inhabited the world before our world came to exist were beings who had animal names and constantly metamorphosed. They are now the prey the Yanomamis eat today. (Kopenawa and Albert, *The Falling Sky*, 27).

top of it, which is where we live now. The way to avoid the sky falling again is through the metal he planted deep under the ground to roots the sky's feet. *Omama* had to recreate the forest (*hutukara*) and everything else with it, as Kopenawa explains:

“*Omama* set the image of this new land and carefully extended it little by little, like when one spreads clay to make a plate to bake *mahe* cassava bread. Then he covered it with tight lines traced with annatto dye, like word drawings. He planted immense pieces of metal in its depths so it wouldn't collapse. He also used them to root the sky's feet. Without this, the land would have remained sandy and friable and the sky would not have stayed in place. Later *Omama* turned the remaining metal harmless and used it to make our ancestor's first metal tools. ... He also drew the first sun to give us light. But it burned too hot and he had to get rid of it by destroying its image. Finally, he created the sun we still see in the sky, along with the clouds and the rain, so he could interpose them when it gets too hot. This is what I heard my elders say.”³⁹

Analysing from a Western perspective, this idea contrasts with the practice of mining that the Yanomami constantly see happening in their land⁴⁰. Whilst outsiders invade the forest and dig for metals, the Yanomamis believe that the metals are what brings disease and toxic smoke. If the metal is not rooted under the ground, the sky will then fall. The Yanomami myth challenges what we call the 'Anthropocene', by refusing to exploit the land for the simple fact that it will turn against us if we do so. Science facts have not stopped miners to dig into the Yanomami's land⁴¹, but the myth

³⁹ Kopenawa and Albert, *The Falling Sky*, 28.

⁴⁰ Sue Branford. "Yanomami Amazon Reserve Invaded By 20,000 Miners; Bolsonaro Fails To Act". *Mongabay Environmental News* (2019). <https://news.mongabay.com/2019/07/yanomami-amazon-reserve-invaded-by-20000-miners-bolsonaro-fails-to-act/>.

⁴¹ Dom Phillips, "Illegal Mining In Amazon Rainforest Has Become An 'Epidemic'", *The Guardian* (2019). <https://www.theguardian.com/world/2018/dec/10/illegal-mining-in-brazils-rainforests-has-become-an-epidemic>.

of the origin and of the first shaman have kept the Yanomami living in accordance with nature cycles for many years.

Images play an important role in this myth. Things and beings manifest themselves through their images as a metaphysical understanding of the thing manifesting itself. Only shamans can see the real image of the things and beings and communicate with them. It is said that ordinary people can only see the deceptive appearance of beings and phenomena, whilst shamans are able to see the image-essence (*utupe*) of existing beings at the time of their mythical creation⁴². Through the contact a shaman has with the image-essence, a different perspective can emerge and be learnt from.

Looking at the practice of shamanism from a contemporary art perspective, the performative act is the conductor to accessing different states of mind. Through drinking, singing and dancing, the shaman is the one who creates a new space that connects the two worlds. If thinking about this myth from an outsider perspective, especially in the contemporary art context, we can learn from the knowledge the ritual has brought to our understanding. By opening the space to new and different stories from different worlds, a new perspective may emerge.

The access shamans have to mythical times of origin continues to unfold immutably in an eternal present, nonetheless, it happens outside of reality, like a dream⁴³. As a parallel story to historical times, related to the worlding practice and fictioning, it reveals how the indigenous practice brings multiple perspectives into world building. This counter-intuitive perspective is what myth-science brings light to in order to develop decolonising fictioning practices. The Yanomami myth of the falling sky

⁴² Kopenawa and Albert, *The Falling Sky*, 495.

⁴³ Kopenawa and Albert, *The Falling Sky*, 496.

addresses history understanding the spiritual world and the perspective of things (which includes the sun, the spirits, animals, the forest, and others, as human beings). It also spreads and develops ideas to which the Yanomami people live by; a storytelling practice that occurs with the shamanic ritual seems to be the guidance to the people actions.

As Haraway suggests in collective world-building, future societies that embrace modes of existence common to multispecies collectives have spatial arrangements without boundaries⁴⁴. The Yanomami maintained this story through generations, and the practices it follows assure their lives are respected. Looking at and communicating with the images of beings, the myth of the falling sky is more complex than a single vision from a human perspective. It allows space for questions, and it requires it to be reassessed according to how history unfolds.

⁴⁴ Donna Haraway, *Staying with the trouble*, 33.

Conclusion

The question of how myths construct a vision of the world seems to depend on our personal experience, the many different stories, concepts and images that are part of one's experience as much as the physical capacity we have in relation to other beings. Therefore, the answer can be very different to each being because of its point of perspective. Nonetheless, I have encountered different concepts on the practices of myth-making that encourages such visions of the world to be manifested and that may speculate future worlds.

In the search for an understanding of myths through an anthropological perspective, I have briefly outlined the structural analysis of myth and the concept of perspectivism. From the structural analysis of Lévi-Strauss, that can help decode meaning to the problem of equivocation of the translation process. Furthermore, considering Viveiros de Castro's term *perspectivism* in understanding the broadening the concept of humanity in Amerindian thinking. Multiple natures are manifested through perspectives depending where looking from.

I have encountered many designations to what I have previously thought as 'myth'. Words such as *fictioning* and *worlding* came to be relevant in different ways as an understanding of the reason why representation and storytelling are important, and how it can be approach in contemporary art. In trying to explain what a world vision is, it became more relevant to find methodologies that speculate the future rather than explaining how myths construct our world vision.

Risking interpreting and combining this storytelling with diverse situated thinking, feeling, and narrating, I have approached the Yanomami myth of 'the falling sky' in relation to the previous analysis on theories of myth. What I take from the

Yanomami's myth, not without equivocation, is that a liveable world requires making ontological room for beings that are outside of our vision and embraces the unknown. In this sense, the myth of the origins from the Yanomamis surely can teach us of a *worlding* and *fictioning* practice that responds to ecological crisis considering multiple perspectives.

What I have tried to do is to 'think with', borrowed from Donna Haraway, supporting that indigenous accounts tangle in powerful, risky decolonial patterns with Western worlding practices including philosophy, art, politics, and science. There is no answer to such question when acknowledging the unknowns but there is an intention and ethical cosmopolitics that will influence our future in difficult ecological times. For rethinking the world together, we need to be creative and brave.

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