

**UDC 111.1:130.2**O. O. POLIAKOVA<sup>1\*</sup>, V. V. ASOTSKYI<sup>2\*</sup><sup>1\*</sup>National University of Civil Defence of Ukraine (Kharkiv, Ukraine), e-mail likesun1986@gmail.com, ORCID 0000-0003-0480-4244<sup>2\*</sup>National University of Civil Defence of Ukraine (Kharkiv, Ukraine), e-mail asotskiy@nuczu.edu.ua, ORCID 0000-0001-5403-3156**DIONYSUS CULT AS A PROTOTYPE OF AUTONOMOUS GENDER**

**Purpose.** The research is based on the analysis of the cult of Dionysus: the introspection of the irrational content of the "Dionysian states", in the symbolism of which an alternative scenario of gender relations is codified, based on autonomy and non-destructive interdependence. The achievement of this goal involves, firstly, the "archeology" of telestic madness and orgasm as the liberating states the comprehension of their semantic potential for the outlook of the Dionysian neophyte, and secondly, to identify the features that are likened to the cult community of Dionysus to an autonomous gender and, thirdly, to characterize the metamorphosis of the Dionysian imagery in the postmodern consciousness. **Theoretical basis.** The study of the symbolism of Dionysus and its Genesis in the processes of the mass consciousness is important to clarify trends in gender distancing as in antiquity and in the modern era. Specific sensory and mental qualities encoded in the images of Dionysian madness, vakhtnag of violence and the eternal alien, the awareness of which is determined by the Dionysian thematizes in the cultural consciousness of post-modernism, the research literature presented in fragments. The phenomenological dimension "exempt States" Dionysian elements, activated the process of social distancing up to the formation of Autonomous gender, are poorly known and basically are reduced to manifestations of marginality and asocial. However, the specifics of the cult of Dionysus, the authors see the origins of ideas about a purely female and male and the dynamics of the transmutations of his imagery is proposed to understand how the successive stages of their formation, not the symptoms of the cultural crisis and deviant behavior. **Originality.** The article examines the phenomenology of the practice of personality transformation as the psycho-psychological basis of ideas about gender identity. **Conclusions.** The article highlights the socio-cultural and intrapsychic dimension of the study of the cult of Dionysus. It was established that the perception of a cult alien to ancient consciousness occurred during the crisis of the transition from matriarchy to patriarchy, since its meaning associated with the idea of liberation through personality transformation corresponded to the mental state generated by social isolation of women and had a therapeutic effect.

*Keywords:* cult of Dionysus; telestic madness; orgiasme; autonomous gender; femininity; masculinity; postmodern consciousness

**Introduction**

The current state of cultural consciousness is determined by the processes of updating discursive practices, by virtue of which philosophical reflection raises its own foundations through the reopening of the archaic, myth. The consonance of the Dionysian formulas with the neo-mythological and neo-archaic tendencies of the cultural practices of the present period, their evolution from the modern to the postmodern leads to an appeal to the myth of Dionysus, to the image of primordial chaos, the presence of "everything in everything". In his cult and the specifics of the services the early conceptions of femininity and masculinity was formed, the creation of social roles took place, real and desirable gender stereotypes, the mechanism of formation of which is encoded in mythological symbolism. As idioms, they continue to exist in the subconscious, representing themselves in behavioral patterns, which actualizes the need for historical and genetic explorations of the original sources of the formation of ideas about gender when comprehending their transmutations in modern age.

Due to the so-called "masculine tendency" in the historical thought of antiquity, references to the spiritual component of the life of dichotomous gender are almost absent. About the inequality

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of women and its justification is said in the works of Plato and Aristotle, and in Aristophanes' comedies there is a struggle to overcome gender asymmetry. However, the firsthand information, not reduced by the male point of view, about the everyday life and features of the worldview of women almost did not survive. So, for modern science, it is urgent to find alternative sources – from vase painting Z. Varhelyi, A. Blanshard to the deconstruction of ancient texts (in particular, the religious-hieratic nature and tragedies and comedies, in which through the mythological plots a real gender conflict is shown N. Sorkin Rabinowitz, M. S. Cyrino, K. L. Gaca, E. M. Harris. In our opinion, studies in the field of hieratic practice and symbolism as a transcendental measurement of constructing the image of the desired being are efficient in this respect. Moreover, in the classical period of Greek history, religion had a pronounced gender character (femininity arose in the form of Aphrodite, and masculinity embodied in the figure of Zeus), and therefore it is in the cult field the origins of the primitive notions of purely male and female, and the characteristics of the "ideal" gender lie.

Dionysus occupied an ambiguous position among the ancient Greek gods. In his cult the female nature manifested itself to the greatest extent, and the symbols, in particular, the image of the god himself – the male body with accentuated sexual attributes and a woman's face – reproduced the idea of the duality of both principles, which represented an alternative position relative to the traditional confrontation of the patriarchal and matriarchal life style. In this sense, the Dionysus epiphany is the key to understanding the changes that occurred in the minds of the ancient Greeks and created the conditions for the emergence of Bacchaes-women community with a special social status within the cult framework. In our opinion, it may be interpreted as an "autonomous gender" whose essence, according to O. Lavrova's (2013) definition, "is determined not by destructive dependence, as in patriarchal and matriarchal gender, but by almost complete independence", which is characteristic of "... the temple priestesses, hetaerae...". However, unlike, for example, temple priestesses who were an integral part of the hierarchical structure of a certain cult led by its priest, and marginalized hetaerae, who distanced themselves from society due to their specific lifestyles, the Bacchanal women had a fundamentally different status. Their social status was determined by the general-polis rule of the regulation of relations in the family, which had a patriarchal character, but officially they had the legal status of polis citizens, they could independently decide on their participation in religious services. Relations within the cult of Dionysus were deprived of hierarchy, since after the consecration the neophytes were considered equal to gods; they turned into the figures-avatars of Dionysus.

Cultural freedom represented a transcendental notion about the social emancipation of the married women, overcoming alienation of men through the renewal of their status in the sphere of sensuality (which is concentrated in the phenomenon of the Dionysian orgy), and the neglect of social constraints (associated with the images of telestic madness), which did not mean the return to the matriarchy, but the autonomy and equality in all respects (similar to the one, which took place within the cult). The symptom of these aspirations was the popularization of the cult of Dionysus.

The analysis of the mythologeme of Dionysus is a way of appealing to the primary socio-cultural processes, i.e., not only the very forms in which cultural and religious phenomena existed, but also the mechanisms that gave birth to them and remain actually existing ones. It is about the level of the mental study and then its sensory-emotional manifestations, which gave rise to a special "mood" of consciousness, the state of primitive syncretism, for which any structures secondary to it are turned out to be neglected. In our opinion, the symptom of these experiences was the desire for social escapism and resistance to the existing position of the woman in mar-

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riage, which is close to home slavery. Thus, the status of the Dionysian neophytes was determined not only by the isolation (forced or desirable) from the socio-political life and the complementary position regarding the destructive dependence in the patriarchal systems of relations, but also by a special worldview in which the image of an "ideal woman" (the partner and wife of her husband and a full-fledged citizen of the polis) was crystallized.

Analytics of the culture of Dionysus in the historical, philosophical and religious-aesthetic measurements is presented fairly broadly (A. Bergson, W. James, M. Eliade, J. Maritain, R. Wilson, J. Collins-Clinton, W. Anderson, T. J. Mathiesen). The irrational content of the mythologeme of Dionysus was studied by A. Schopenhauer, F. Nietzsche, G. Bataille, G. Deleuze, J. Derrida, M. Foucault. D. Kalstedt, E. Neumann, E. Torchinov, C. Hübner, N. Schwartz-Salant introduce the psychological measurement of Dionysian analysis as a key one in relation to the fundamentals of cultural experience, the phenomenon. As cultural symbols, the Dionysian madness Banshi Danu, E. R. Dodds, the phenomenon of the mysterial N. Pichko, M. Tozza were thematised. Thoroughly Dionysian as a state of consciousness whose cultural content is transformed through the assimilation of the unconscious is presented in psychoanalysis S. Freud, K. Horney, S. Grof, Shehzad Dorai Raj. In analytical psychology, in the concept of the Dionysian transformation it is seen the finding of self in terms of C. Yung and P. Bishop. The approaches described above are theoretical and methodological grounds for the introspection of the cult of Dionysus in our study.

However, in multidimensional research of the Dionysian mythologeme and symbolism, the community of his neophytes (Bacchaes), its demographic composition, the causes of the appearance and the source of formation, as well as the spiritual component of their worldview, are not thematised.

Comprehension of the gender problems from the point of view of postmodern discourse, which is characterized by a tendency to neo-mythologism and neo-primitivism as attempts to "reopen" the essence of the subject, which turned out to be relevant for philosophical anthropology, to some extent fill this gap. Excursion into the history of the issue is carried out in the works of Petrova A. V., Selivanova L. L., Surikova I. E. Sarah M. Nelson, Laura McClure, Patricia J. O'Brien, Elizabeth A. Petroff, Jennifer W. Jay., which mainly discuss the dynamics of changes in the social position of women, their role in the socio-political life of the polis and family. The cult of Dionysus is mentioned in the discourse of gender studies in the articles of Yu. S. Obidina (in the socio-cultural dimension), R. S. Kraemer and E. Csapo (in the study of ritual practices). However, for the most part, the ideas of the Dionysian religion are reduced to its particular aspects: omophagia (Ainsworth, 2017), sexual depravity, sexual perversions, drunkenness and the use of narcotic substances to achieve a changed state of consciousness (Catalin, 2017). Its appearance on the territory of ancient Greece is conceived as a symptom of the stagnation of moral foundations and the decline of ancient culture in general. In our opinion, such a generalization is incorrect, since, firstly, these forms of honour were inherent in the primitive, archaic period of worship, and represented a natural stage of evolution of the consciousness, and, secondly, in the classical period, they were perceived as ancient atavisms and received another semantic meaning. In particular, linking the scenes of orgies depicted in ancient vases, with "sexual depravity... and lust" (Blanshard, 2014) is a simplification of the content of ancient religious practices. The hypertrophied image of male genitals and their demonstration to women is not an accented image of the direct desire for sexual relations; it symbolized the reproductive force of nature, concentrated in the phallus image, associated with the cult of Dionysus as the deity of nature. Moreover, the images themselves depicted on the vessels mainly for religious or ritual purposes were not "templates" of real life, but represented symbolic content in anthropomorphized form.

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Orgies were an archaic way to renew the role of a woman in marriage as a sexual partner, and the Bacchae image was the embodiment of the nature of female sensuality – spontaneous and fierce – that manifested itself by overcoming the limits of social isolation.

Understanding Dionysian symbolism in "cross-dressing" terms (relative to the primitive forms of religious drama) Facella (2017), "transvestism" (when describing phallic processions and religious events from the circle of the Eleusinian mysteries, where Dionysus was honoured as the god of fertility (la Grardia, 2017) and "transgenderness" (in relation to the very symbolic status of god, and hence the godlike ones – the worshipers of his cult) Carlà-Uhink (2017) is, in our opinion, the modernization of the primitive experience of aestheticization of being, in which the concepts of gender identity started to be outlined.

However, we have not identified a holistic study of the Dionysus cult as a topos, in which the creation of gender identity prototype took place, the content of which originates not from the conflict of feminine and masculine, but from the idea of the two-sidedness of both principles. To conduct the research at such an angle, it is relevant the "archeology" (according to Foucault, an appeal to the "unicam") as a cult and its mythologeme, as well as that historical context, which determined the preconditions for the social and ideological distancing of the community of Bacchaes.

### Purpose

Taking into account the above-mentioned, the aim of the article is the "archeology" of the cult of Dionysus as a topos, in which the creation of a community with the characteristics of autonomous gender took place. As stage tasks it involves: a) the identification of the causes of the social isolation of the community of god's worshipers; b) the justification of "archeology" of cult experience, the symptom of which was the emergence of a special worldview, in which an alternative scenario for building relationships between men and women in the context of the patriarchal system was outlined; c) comprehension of the common characteristics of the Dionysian in archaic and modern forms of culture, in particular, in the perspective of tendencies towards gender autonomy.

### Statement of the basic materials

The emergence of the cult was on edge of gender transitions: the dynamics of the Dionysian religion was an indicator of the changes that took place in the relations of men and women of the ancient cities-states of the classical period.

The original archetype of the cult is associated with images of the matriarchal culture, since Dionysus comes from the matriarchal fertility deity. It is possible to assume that in his epiphany it is reflected the struggle for the establishment of the patriarchal structure embodied in the cult of Zeus, who supported personal authoritative power, cutting out the manifestations of spontaneous sensuality. Probably it is the sensuality that is encoded in the "genealogy" of Dionysus, namely in the mythologeme of double birth (hence another epiclesis Διθύραμβος – the Child of Double Doors) at first from the earthly woman Semele, and then from Zeus, who carried him in his thigh after the death of his mother.

As a cult of nature, he is an alternative to rationality, order and civilization. The archetype of a woman (and Dionysus was considered a female deity and could even have a female likeness) means "irrationality, sensuality, spontaneity" (Eller, 2018). It is also characteristic that in early myths, Dionysus was reborn from the heart, which, did not stop beating even after the death of the body, and in the late ones – from the head, which, in our opinion, is evidence of originally female – "chaotic", sensual nature of Dionysus. Further change in the motive of the heart to the

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motive of the head points to the transformation of the irrational moment into the religious-ethical one, which is characteristic of the Olympic period of the cult, when men were involved in worship and the services had no longer "isolated", but the universal nature in the polis.

The focal points of Dionysus epiphany is the question of his origin. It brings about the problem of foreignness and extraneity of the cult for Hellenism, and consequently for those shifts in the life of the cities-states of archaic period (the first mentions of the cult were dated II century BC), reflected in the cultural reflection under the sign of Dionysus.

A discussion of the status of Dionysus in the territory of Greece was also actualized by unusual, and sometimes exotic for the cultural consciousness of the Hellenes, forms of honouring the cult. This was mentioned in the works of Thucydides, Apollodorus, Herodotus, Diodorus Siculus. By the VI century BC, when Dionysus was included to the host of the Olympic gods, the status of the cult itself, and, of course, of the circle of his worshippers remained ambiguous. However, it is reliably known that the servants of Dionysus (Bacchaes, from one more epiclesis Βακχος – noisy) could become only married women (Obidina, 2014), that is, citizens of the polis, which indicated non-marginal nature of the cult. It is the exclusiveness and contrast of Dionysus with the images of the Olympic traditional religion that determined the interest in him. The social status and the emotional state he provoked correlated to the images of liberation and revival that the Dionysian element was fraught with. Female citizens were considered free since birth (as opposed to slaves), but their whole lives were in isolation. Their everyday life was limited to the feminine part of the home, the spiritual life was controlled by gyneconomos (from Greek *gyne* – woman and *nomos* – law), and private (erotic) one was reduced to the function of child birth. Thus, women lost their connection not only with socio-political life (in fact, they were deprived of the rights of citizenship because they could not take part in the elections and hold elected positions), but also with the sphere of sensuality. This was largely facilitated by the spread of the ideal of the so-called "Greek love" and the practices of providing private sex services. In addition, according to the laws of that time, men were allowed to cohabit with several concubines out of wedlock. So, recluse-women, almost devoid of communication with men and the opportunity to experience interpersonal relations, sought to renew it.

However, marriage was considered obligatory for all men, since "his appointment, the birth of healthy offspring, was understood as a matter of state importance" (Markhinin, 2016, p. 24). In this regard, married women-citizens represented a particular community of specifically gender functions. The humiliation in society, family and marriage has become a prerequisite for finding alternative roles, in contrast to existing gender stereotypes.

The field of ritual practices where men's control was the smallest was almost the last opportunity for the representation of women. Religion has become a way of organizing the world, replacing its practical development with a symbolic one, the one when a subject transforms a subjective reality, but not an objective one. Symbolic became a way to fight the real: the ritual – a sphere of sensory element, and theatrical art using the mythological images showed drama of social life in the ancient polis. In particular, the famous scene of Dionysus departure on the ship (henceforth his epiclesis Πελάγιος ("he is from the sea"), Λιμναῖος ("he is from the lake") and Λιμναγένης ("born by the lake")), which was played during the Anthesteria feast was of paramount importance for comprehending the world perception of Dionysian neophytes. It can be interpreted as a symbol of god's arrival from far abroad, and the theme of wanderings and returning as the evidence of non-Greek origins of the cult. In a particular context, M. Foucault (1997) describes this motif in his work "History of Madness" (p. 31). The ship, crowned with flowers and grapevine sprouts, which marks the renewal of the vital forces of nature, and at the

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same time is associated with the genesis of the "carnival" phenomenon, characteristic of the later stages of honouring the cult, Foucault rethinks as a phenomenon from the sphere of the subconscious. This episode of Dionysus epiphany is compliant with the medieval practice of the localization of insane persons by sending them into eternal voyage, which gives it a meaning of phasing in the topos of birth of prison, the space of localization of dark, unbridled, wild mystery, as the reverse side of human existence. It is no coincidence that bacchanalias, accompanied by massive orgies and crazy actions, were strictly limited to the territory around the Parnassus Mount. In honouring Dionysus-Bacchus, weeping for the dead and anguish for their souls were united with fierce ecstasy, which was achieved through fleshly pleasures and physical pain in paradoxical harmony. After Parnassic orgies, women, according to Apollodorus, returned home with frostbites (these events took place at the end of the winter), numerous wounds and a sense of disgust for the real world and their own lives, which replaced ecstasy and pleasure.

The tense emotions caused an altered state of consciousness, which allowed a person to come to the stage of a symbolic separation from the earthly (conscious, ascent to the unconscious) and social, which was called "Dionysian madness". The Greeks distinguished between the divine madness (Prophet Apollonic), the creative (given by the Muses), the love (from Aphrodite and Eros) and the mental (insanity) as the deprivation of mind. However, the telestic (Dionysian) madness had a special status – it is capable of rescuing from true madness (Dodds, 2000, p. 106). Those who did not want to accept the cult of Dionysus, for example, the daughters of the Tiryns king Proetus and the woman of Argos, lost their minds. And in the Athenian polis, according to Apollodorus, a special feast, Eora in honour of Dionysus was introduced to save local women from the massive insanity that suddenly overtook them. These historical facts testify to the fact that, behind the "telestic madness" there was undoubtedly an important need that had the status of ideological and was related to the real social status of women, and the Dionysian states showed a therapeutic effect.

K. Horney comprehends the fact of mental pain that is appeased through physical suffering in the bacchanalia in his work "The Meaning of Neurotic Suffering (The Problem of Masochism)". The researcher relates "Dionysian state" to the crisis of subjectivity, with the mindset to dissolution, subordination, painful loss of ego prerogatives, when this painfulness presents itself to the individual as a "blessing": the very its redundancy appease the pain of contempt by the others, gives freedom from the experience of the real relations that are injuring. Horney (1993) considers "finding pleasure through the loss of one's own self, through the dissolution of one's own personality in something greater, ... liberation ... doubts, conflicts, pain, restrictions, and isolation" the law of the psychic.

Numerous examples of such a painful state can be found in ancient Greek tragedies. The protagonist not only had to sustain life's difficulties and rigours, but tragically endure the suffering that was sent to him by the merciless and inevitable power of the Fate, embodied in the image of Moirai, and not even to dream of death. Nobody can hide from Moirai, sending constant torments and deprivations. Such tragic are the images of Danae's daughters of Aeschylus, Elektra of Sophocles, Iphigenia of Euripides.

From VI century BC, after the tyrant Peisistratos' religious reform, theatrical art becomes an integral part of the Dionysian feasts, which receive the status of all-polis ones (involving not only women but also men and even children), and Dionysus himself is involved in the number of private cults of all noble kins (Paleothodoros, 1999, p. 327). Thus, in his honouring, there is a dominant change from the sensual-spontaneous (mysterical-orgyastic) to secular-educational (carnival-theatrical) that signaled the overcoming of the isolation of women, whose influence

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crossed the borders of cult practices. Although only men took part in theatrical agons, women's images become more and more popular. For example, in Sophocles' "Elektra" and Aeschylus "Choepori" the same story was described, but the second main character is a man (son), and the first – a woman (daughter). Such characters as Phaedra, Medea and Hecuba in Euripides, their despatchedness, courage and persistence, which gave a hint on the life vicissitude of Hellenes women, are allusions to the image of an ideal woman. In the Aristophanes' comedies "Lysistrata" and "Ecclesiazusae" the struggle of women for the right to participate in the socio-political life of the polis is fully reflected. They come from a private cultural sphere into the external one, traditionally associated with a male principle (education, science, music, and even military art), which has led to changes in norms, values, and the formation of new behavioral stereotypes (Kolesnykova, 2017). Such changes in the ancient cultural consciousness allowed establishing a certain balance in the gender issue, neglecting the social autonomy of all manifestations of the Dionysian element.

However, the very sensual, "earthly" basis of the Dionysian determines its vicissitudes and spiritual content, which is existent. The image of Dionysus became a sign of irrational, spontaneous archetypal (C. G. Jung). An indication of this is the reminiscence of the Dionysian plots in the European postmodern. Thus, J. Baudrillard (2000) in "The Transparency of Evil", defines the consciousness of the new century as the post-orgy state: the freedom of all in all. Liberation takes place in "politics and sexuality, the forces of production and those moving", women, children become free, unconscious impulses in all dimensions of cultural life independently manifest themselves. However, this all-absorbing freedom is not a new milestone in the development, but "the end of the game", since there is nothing left to liberate. Then the "emptiness" goes and the subsequent playing out of the "already known scenario" (p. 8). Culture theorists increasingly emphasize that mankind was in the "stage 0" ("post-culture"), in the "neo-primitive" state (Danylova, T., 2018). But if reality appeared before archaic consciousness in the form of gods, spirits and demons, then commodity fetishism and the sacralization of things and the human body are inherent to the neo-primitivism of mass consciousness. An eternal return to oneself, described by Nietzsche in the images of the Dionysian symbolism, has been rethought in post-modernism not as a dialogue with the transcendental (divine, unconscious), but as the murder of the sacred (according to Nietzsche, the very principle of God) as a sacrifice to the earthly, immanent.

The "return" to the original syncretism of the archaic, the representation of "everything in everything" and the thematization of the Dionysian motifs in the postmodern consciousness is a symptom of finding one's own in-depth foundations through the revelation of a sensuous element, to which social codes and norms are unknown. However, the tendency to distancing of individual from reality takes place in horizontal direction (man-man), not in vertical (God-man), as in antiquity. Attempts to find "ideal gender", like the ideal types of M. Weber, are increasingly inefficient, since the polarity "man-woman" itself turned out to be refuted, which is replaced by the archetypal diversity that does not fit into bisexual linearity. Therefore, in the modern period paradoxically all possible genders exist, while showing a significant degree of autonomy up to agenderism. Search for uniqueness continues at the level of sexual identity (especially as today there are more than 50 possible options, according to the research of the world-wide social network Facebook), which is the result not only of the pluralism of gender roles and stereotypes, but also of the transformation of social regulation mechanisms. The number of those who choose conscious solitude, which is not related to the fulfilment of sacred sacraments characteristic of antiquity, but with the denial of relations with others, is constantly increasing. Thus, the number of autonomous genders in a variety of variants and modifications tends to constant increase

(gender pluralism), which is necessary for comprehension for philosophic anthropology, a discourse that explores the essence of man and his/her spiritual manifestations in the world.

### Originality

The author made a vision of the Dionysus mythologeme and found that the symbologenesi of the telestic madness (cult frenzy), the bacchic orgasm and the image of the Eternal Stranger and the Child of the Double Doors present the sensual-mental phenomena, which defined the content of the outlook of his cult community (the married women citizens of the polis) that was a prototype of autonomous gender. Reminiscences of the Dionysus cult represent the specifics of postmodern consciousness, which is characterized by a tendency to gender pluralism and autonomy of each of them.

### Conclusions

The formation of the Dionysus cult, which had a foreign origin and unusual for the Hellenes forms of honour, took place in the context of the gender conflict associated with the transition from the matriarchal to the patriarchal society. The symbolism of cult was perceived among the married women-citizens who formed a community (initially purely religious), which gradually acquired the features of autonomous gender. The image of "eternal stranger", "foreign native" in the mythologeme of Dionysus' arrival on the ship was the embodiment of their social status. Dionysian madness and Dionysian ecstasy were associated with the idea of emancipation in the so-called "toxic" masculinity. The androgynous figure of god concentrated the ideas on gender identity, the dynamics of which is reflected in the art of drama (from the original religious drama, which represented a way of incantation of real as a sacrifice to the desirable to the tragedy and comedy of the classical period in which new gender stereotypes were crystallized).

Reminiscences of the Dionysian imagery in the postmodern consciousness, which is characterized by a tendency to neo-mythologism (neo-primitivism), are the symptoms of shifts in society, which have a common nature with those that have occurred in antiquity. So, the retrospective of Dionysian is a way of understanding the gender situation of the present.

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## КУЛЬТ ДІОНІСА ЯК ПРАОБРАЗ АВТОНОМНОГО ГЕНДЕРУ

**Мета.** В основі дослідження лежить аналітика культу Діоніса: інтроспекція ірраціонального змісту "діонісійських станів", в символіці яких кодовано альтернативний сценарій гендерних відносин, заснований на автономності й недеструктивній взаємозалежності. Досягнення цієї мети передбачає: по-перше, "археологію" телестичного безумства та оргазму як звільняючих станів, осмислення їх смислотворчого потенціалу для світогляду діонісійських неофіток; по-друге, виявлення рис, що уподібнюють культу спільноту Діоніса до автономного гендеру; і, по-третє, схарактеризувати метаморфози діонісійської образності в свідомості постмодерну. **Теоретичний базис.** Дослідження символіки Діоніса та її генезис у процесах масової свідомості є важливим для з'ясування тенденцій гендерного дистанціювання як в античності, так і в сучасну добу. Специфічні чуттєво-ментальні якості, що кодовані в образах діонісійського безумства, вакхічного буйства та вічного прибульця, потреба в осмисленні яких визначається самою тематизацією діонісійського в культурній свідомості постмодерну, в дослідницькій літературі представлені фрагментарно. Феноменологічний вимір "звільняючих станів" діонісійської стихії, що активували процес соціального дистанціювання аж до становлення автономного гендеру, є малодослідженими і здебільшого редукуються до проявів маргінальності та асоціальності. Проте саме у специфіці культу Діоніса автори вбачають витоки уявлень про суто жіноче та чоловіче, а динаміку трансмутацій його образності пропонується осмислити як послідовні етапи їх формування, а не симптоми культурної кризи і девіантної поведінки. **Наукова новизна.** У статті досліджена феноменологія практик трансформації особистості як психіко-психічний базис уявлень про гендерну ідентичність. **Висновки.** У статті виділено суспільно-культурний та інтрапсихічний виміри дослідження культу Діоніса. Встановлено, що сприйняття непритаманного для античної свідомості культу відбулося в період кризи переходу від матриархату до патріархату, оскільки його зміст, пов'язаний з ідеєю звільнення через трансформацію особистості, був відповідним стану, породженому соціальною окремішністю заміжніх жінок, і мав терапевтичний ефект.

*Ключові слова:* культ Діоніса; телестичне безумство; оргіазм; автономний гендер; фемінність; маскуліність; свідомість постмодерну

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## КУЛЬТ ДИОНИСА КАК ПРАОБРАЗ АВТОНОМНОГО ГЕНДЕРА

**Цель.** В основе исследования лежит аналитика культа Диониса: интроспекция иррационального содержания "дионисийских состояний", в символике которых кодирован альтернативный сценарий гендерных отношений, основанный на автономности и недеструктивной взаимозависимости. Достижение этой цели предполагает: во-первых, "археологию" телестического безумия и оргазма как освобождающих состояний, осмысление их смыслотворческого потенциала для мировоззрения дионисийских неопиток; во-вторых, выявление черт, которые уподобляют культовое сообщество Диониса автономному гендеру; и, в-третьих, охарактеризовать метаморфозы дионисийской образности в сознании постмодерна. **Теоретический базис.** Исследование символики Диониса и ее генезис в процессах массового сознания является важным для выяснения тенденций гендерного дистанцирования как в античности, так и в современную эпоху. Специфические чувственно-ментальные качества, кодированные в образах дионисийского безумия, вакхического буйства и вечного пришельца, потребность в осмыслении которых определяется самой тематизацией дионисийского в культурном сознании постмодерна, в исследовательской литературе представлены фрагментарно. Феноменологическое измерение "освобождающих состояний" дионисийской стихии, которые активировали процесс социального дистанцирования вплоть до становления автономного гендера, являются малоизученными и в основном редуцируются до проявлений маргинальности и асоциальности. Однако именно в специфике культа Диониса авторы видят истоки представлений о женском и мужском, а динамику трансмутаций его образности предлагается осмыслить как последовательные этапы их формирования, а не симптомы культурного кризиса и девиантного поведения. **Научная новизна.** В статье исследована феноменология практик трансформации личности как психико-психического базиса представлений о гендерной идентичности. **Выводы.** В статье выделены общественно-культурное и интрапсихическое измерение исследования культа Диониса. Установлено, что восприятие чуждого для античного сознания культа произошло в период кризиса перехода от матриархата к патриархату, поскольку его смысл, связанный с идеей освобождения через трансформацию личности, соответствовал психическому состоянию, порожденному социальной обособленностью замужних женщин, и имел терапевтический эффект.

*Ключевые слова:* культ Диониса; телестическое безумие; оргазм; автономный гендер; феминность; маскулинность; сознание постмодерна

Received: 06.10.2018

Accepted: 22.03.2019