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STEREOTYPES, MYTHS AND ARCHETYPES OF MERCHANT`S IMAGE

The chronicle of the Great Silk Road, connecting ancient peoples and regions, is rich not only in secrets and unresolved riddles, but also in many legends and tales, partly contrived, part based on other people's assumptions, partly limited by the time, but undoubtedly played out the history he had planned role. The purpose of this article was to draw the attention of the scientific public to the importance of stereotypes, mythologies, and partly prevailing prejudices today, connected both. The importance thatis having an impact on the modern vision of ancient history and shaping today's relationshipswith the history of functioning and with the practice of further studying the Silk Road. The main idea of scientific research was an attempt to uncover the concepts of stereotypes and mythologies that, according to the author, are most suitable for the purpose of studying the images of both ancient merchants and the fate of the trade highway itself. The study is distinguished both by its undoubted novelty, and by its share of certain courage, where the author not only gives a review, but also tries to approach the background of many problems of the present. In the work on the material we used both methods of comparative analysis, means of linguistic comparative studies and the search for analogies, as well as content analysis of historical and modern materials from literature and the media. The article may be of certain interest both for scientists and direct participants in the modern market.

Key words: stereotypes, archetypes, mythologemes, prejudices, the Silk Road, media coverage, trade contacts, merchant.

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Саудагер бейнесінің стереотиптері, мифтері мен архетиптері

Ежелгі халықтар мен алыс аймақтарды байланыстырған Ұлы Жібек жолының шежіресі тек құпия мен шешілмеген жұмбақтарға бай емес, сонымен қатар, көптеген аңыздар мен ертегілердің ойдан шығарылған бөлігі, бөтен жорамалдарға негізделген бөлігі, өз заманының шектерімен шектелген бөлігі болғанмен, бірақ тарихпен белгіленген рөлді сомдаған. Мақаланың мақсаты – ғылыми қоғамның назарын қазіргі заманғы Жібек жолын жұмыс істеу тарихымен және оны ары қарай зерделеу тәжірибесімен байланысты стереотиптерге, мифологияларға кең таралған пікірлердің маңыздылығына аудару болды. Ежелгі тарихтың қазіргі көзқарасына және бүгінгі қатынастарды қалыптастыруға әсер еткен және әсер ететіні маңызды. Ғылыми зерттеулердің негізгі идеясы стереотиптер мен мифологиялардың түсініктерін ашуға әрекет болды, автордың пікірінше, ежелгі көпестердің бейнелерін және сауда жолының өз тағдырын зерттеу үшін ең қолайлы болып табылады. Зерттеу өзінің сөзсіз жаңалығымен де, белгілі бір батылдықпен де ерекшеленеді, онда автор тек шолуды беріп қана қоймайды, сонымен қатар қазіргі кездегі көптеген мәселелердің негіздеріне жақындауға тырысады. Материал бойынша жұмыста салыстырмалы талдау әдістері де, лингвистикалық салыстырмалы зерттеулер де, ұқсастықтарды іздеу де, сонымен қатар тарихи және қазіргі заманғы әдебиеттер мен медиа материалдардың мазмұндық талдауы қолданылды. Мақала ғалымдар үшін де, қазіргі нарықтың тікелей қатысушылары үшін де қызықты болуы мүмкін.

Түйін сөздер: стереотиптер, архетиптер, мифологемалар, жаңсақ пікірлер, Жібек жолы, бұқаралық ақпарат құралдарында айқындау, сауда байланыстары, саудагер.

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Стереотипы, мифы и архетипы купеческого образа

Летопись Великого Шелкового пути, связавшего древние народы и далекие регионы, богата не только тайнами и неразрешенными загадками, но и множеством легенд и сказаний, частью надуманных, основанных на чужих предположениях, ограниченных рамками своего времени, но, несомненно, сыгравших предначертанную им историей роль.

Цель данной статьи – обратить внимание научной публики на важность стереотипов, мифологем и отчасти распространенных поныне предубеждений, связанных с историей функционирования, практикой дальнейшего изучения Шелкового пути. Важность, оказавшую и оказывающую влияние на современное видение древней истории и формирующую сегодняшние взаимоотношения. Основной идеей научного исследования явилась попытка раскрыть понятия стереотипов и мифологем, которые, по мнению авторов, наиболее подходят для изучения образов как древних купцов, так и судьбы самой торговой магистрали.

Исследование отличается новизной, долей определенной смелости, авторы не просто проводят обзор материалов по теме, но и пытаются выявить «подоплеку» многих проблем современности. В работе были использованы методы сравнительного анализа, средства лингвистической компаративистики и поиска аналогий, контент-анализа исторических и современных материалов литературы и СМИ. Статья может представлять определенный интерес как для научных работников, так и непосредственных участников современного рынка.

Ключевые слова: стереотипы, архетипы, мифологемы, предубеждения, Шелковый путь, освещение в СМИ.

*"There is nothing more beneficial to the people
than freedom of trade – and nothing more unpopular"*
Thomas Babington Macaulay

Introduction

Will there ever be an image in history that somehow inexplicably combines all the contradictory and mysterious qualities of human nature, whether it is curiosity and courage, unbridled thirst for everything new, a tendency to unnecessary risk and adventure, while being prudent, a sharp sense of danger, will there ever be a similar type, which would be so subtly mixed with the desire to please and take into account the wishes of the client, without forgetting for a moment about their own benefit, it would combine the ability to constantly keep a profit in your head, maintain a minute-by-minute readiness to rush into battle with competitors? Undoubtedly, this type of character always has a charisma which attracts the attention of all those involved for centuries, a mystical inexplicability of its success that often frightened others, a fixation on small things and avarice that sometimes leads the public to a sense of disgust, hostility and rejection. It is not surprise that the description of the trade person is the merchant or industrialist or more close to us a businessman – there is so much conflicting sketches: it's a brave man who isn't afraid of multi-days crossings through the deserts and the seas, in the process of opening new lands and entering into dangerous negotiations with the natives, he is the innovator and inventor, going against of all prevailing standards and old traditions, throwing the last of his savings on reckless projects, or he is incorrigible rogue and adventurer who lives it upin ostentatious idleness.

Hypothesis and relevance of the study

The concept of "stereotype" is the best way to describe the image of a "merchant". In 1922 the American journalist Walter Lippmann introduced the term *"stereotype"* into scientific circulation in his book "Public opinion" (Lippmann, 1922), which is now widely known and widely used everywhere. At first, paying attention to the audience's haste in forming opinions about neighbouring and interacting ethnic, social or professional groups, the journalist comes to the conclusion that there is a certain amount ofbias in most of our ideas about the objects of reality that surround us. The perception of the community is the only a "picture of the world" in a human's mind" (Platonov, 2007), a kind of intermediary, "information construct" between the object of perception and the subject of its evaluation, "ordered, schematized and determined by its culture", the baggage of their own feelings and inherited values. Stereotypes are inevitable and stable, W. Lippman argued, and explained it by the same feature of the human mind to fix "the useful facts" and discard information that contradicts

them. Stereotypes are an integral part of human nature. "There is little wonder that any attack on the stereotype seems to be an attack on the foundations of our universe...» (Lippmann, 2004).

In the future, this concept is developed in many other schools and areas, maintaining its main provisions. According to the English social psychologist Henry Tajfel, author of the "Social Identity Theory", who tried to summarize all its main "characteristics", the main features of the stereotype are: instant readiness to generalize vast human groups (or "social categories") with undifferentiated, crude and biased characteristics; special stability and long-term duration of such categorizations; slowness of any changes in the structure of stereotypes; increasing their expressiveness and hostility when situations of social tension arise; assimilation of stereotypes by children long before they have clear ideas about "native" groups; absence of any problems until there is an obvious hostility in the relations of groups; the highest degree of complexity of their modification and management of stereotypes in the conditions of tension and conflict (Tajfel, 1981). This list and the results of other studies are supplemented by claiming that the structure of the stereotype will be presented by three major components: a *cognitive element* that impact on knowledge about the object, the *affective component* includes emotional and *evaluative component* of an object and behavioral component that determines the willingness of the subject to act in a certain way towards the object.It can be said that all of three elements "programmes" our general attitude to the reality which surrounds us and to its individual components.

What are the sources of our ideas about people of the "merchant class" of past times? Even today, it is quite rare and mostly fragmentary evidence from descriptions of distant countries that have been preserved and inherited from us or from the first philosophers and chroniclers (Herodotus, Ibn-Batuta, Mark Strabo, etc.) and it is important, and perhaps not surprisingly for their time, who compiled descriptions of countries with which they were more often "indirectly" familiar. May be it was report of travelers who decided to embark on dangerous and multi-day adventure, but they didn't set themselves on special scientific goals, they rather showed a purely private, mercantile and business interest, but it had been often copied from their own words by others (Marco Polo, Ibn-Fadlan, Wilhelm Rubruk, Afanasy Nikitin, etc.). In the context of this theme, some researchers pay special attention even to the periodically discovered receipts about the facts of ancient trade transactions and notes about auctions in the "state" books on behalf of the first officials, but also, in turn, rather talking about the nature of the trade than about the nature of its participants.But can we fully trust to theseindirect and incomplete testimonies, most of which have not spared time, and perhaps, they also have theirown prejudices, speculations and superstitions? As I.Filshtinsky wrote: "Unfortunately, (and the nature of the first merchants-*note.auth.*) we can judge about the scale of trade operationsonly indirectly and mainly from the extensive geographical literature and from the numerous semi-folklore descriptions of distant overseas voyages" (Bisenbayev, 2003, quote).

Picture1 – Statuette of a Western merchant. Chinese terracotta sculpture from the Northern Wei Dynasty (386-534 AD). The Museum Cernuschi, Paris, France.

By using the artifacts of the literary heritage, folk tales and folk legends in order to form the same ideas about the image of the ancient merchant people, we will have to take into account the fact that they will not be deprived of a lot of indirect, unconfirmed or purely personal factors. Once Japanese poet and writer Akutagawa Ryunoske said: "Literature is the art of self-expression through words" (Ryunoske, 1974). And for this reason, in such a narrative note, either voluntarily or unwittingly, both the personal interpretation and the opinions and attitudes of the surrounding witnesses will be mixed in. Perhaps, not only participants of past events will say, but significant adjustments will also made their circumstances of the genre's development dynamics. Thus, "a distinctivepeculiarity of the myths and sagas of earlier eras was that they attached special importance to heroes and monsters, weapons and conflict, to honor and pride, and superhuman struggle against of supernatural forces. We never meet ancient Greek heroes, who used money or went to the market" (Vezerford, 2001). Undoubtedly, proverbs and sayingspreserved for uscolorful and vivid pictures of the past, and they were passed down for generations among many people. But "it should be noted that proverbs (usually rhymed), characterized by sharpness of expression, directly reflect *the person's attitude to the situation* – and in sayings that differ in imagery and connection with a certain life event, a *figurative meaning* is revealed" (*emphasis.by authors*) (Tokhtarbayeva, 2017). If in the case of literary and partly documentary sources we speak of factual relativity, what can we say about fairy tales and legends? "A fairy tale is not a chronicle," the founder of the comparative typological method in folklore, the genre theorist V. ya. Propp, argued at the time, "...the development (of the plot in fairy tales – *note.auth.*) goes by layering, by substitutions, reinterpretation, etc., on the other hand – by neoplasms" (Propp, 1986).

Picture 2 – The Caravan Of Marco Polo. Great Silk Road. The Catalan Atlas, 1375

Literature review

But if the sources that we use in our attempts to imagine the portrait of the merchant of antiquity are so fragmentary and incomplete, differ both in personal participation and are influenced by many cultural and historical factors, can we say that the image transmitted through them differs in integrity and accuracy of description? And if the conveyed portraitreminds us the only partially and vaguely the object that we are looking for, can we assume that we are dealing with stereotypes rather? "History is the past, mediated by a source, material or spiritual" (Filyushkina, 2016), which means that, in fact, we study only artifacts, ancient documents that only partially recorded the opinions of the authors."The totality of many individual opinions on a specific issue", as we know today, forms a general public opinion (Aleshina, 1997). So are we familiar with this general opinion, "volonte general" (Bolts, 2011) or only a small part of it? In favor of this assumption, it will be said that the ancient philosophers, the first archivists and chroniclers, travelers, poets and storytellers, and a significant part of the merchants themselves, already in those days belonged to the

elite, intellectual part of society, sometimes located at opposite poles from the bulk of the "grateful audience". How realistically could they convey a "General idea" of the image of the merchant people, and is it not possible that we are only able to get acquainted with the ideas of the elites of ancient communities? And if so, is it even possible to create any "average", general idea of the merchant class?

Perhaps the solution to this problem is the archetype phenomenon. After all, in fact, the problem of the existence of such "averaged" images in the audience was puzzled even in his *concept of the collective unconscious (Kollektives Unbewusstes, Collective unconscious)* by the famous Swiss psychiatrist, the founder of analytical psychology, Carl Gustav Jung. In his works (Yung, 1991, 2010), the famous theorist spoke, of course, about the presence in each of us of a set of special, inherited and universal, mental structures that include the experience of previous generations, about the mental residue of countless experiences of the same type. However, he also singled out elements of a universal and unifying, independent of a particular era or situation, a kind of "psychological memory" of humanity, which is manifested in repeated images and plots in a variety of myths, legends, fairy tales of people, and pointed to the common mythological motives of all ethnicities and times. For explaining these prototypes, Jung introduced the term archetype (from the Greek *arche* – "beginning" and *typos* – "image"). Is it possible that we are not dealing with the image of the "merchant" or in its modern version with the image, but with a fairly old and strong archetype, despite all the adjustments of history, preserving common and ancient elements? After all, there are archetypes of the wizard, the witch, the hero, the king, the father and mother, besides, most people have a merchant image that has very similar and fairly stable descriptions. "Our unconscious mind, like the body, is a repository of relics and memories of the past" (Tsuladze, 2003, p.13).

Picture 3 – Trading without using money. Engraving from a book. Olaf Magnus '
History of the Northern peoples, 1555

One of the characteristics of the archetype is its special mythological character. However, the myth is not a "mismatch" of reality, but rather a state of consciousness where irrational attributes successfully form a rational explanation. For example, the picture of reality presented in a mythological story sometimes simply does not require our critical rethinking. "The mythological is not checked. If there is no correspondence to it in reality, then it is the fault of reality, not of myth. Then reality begins to be dissected and adjusted, not myth" (Pocheptsov, 2000). Thus, the myth does not contrast the rational and the irrational, but rather combines them in a single, coherent picture of its world. This is also the reason for the persistence of all myths and the difficulties of influencing them in any way. "Even after losing its Foundation over time, the myth continues to remain a symbol in the history of culture, a sign that allows people of subsequent generations to comprehend their past and present through it" (Kuchinskiy, 1989). According to the French philosopher, cultural critic and sociologist Claude Lévi-Strauss, "myth is a machine for destroying time" (Materialy NovGU, 2006). It means that myths are not a tribute to antiquity; modern myths are no less effective. At the same time, the mythological picture often consists of the bricks of one mosaic of archetypes, and archetypes, in turn, as

a foundation based on the myth. The same K. Jung and his Hungarian colleague K. Kerenyi introduced the term "mythological archetype" into scientific circulation, which later gave another, more famous name to *mythologem* or *mythem* (Jung, Kerenyi, 1949 and etc.). In practice, these are borrowed motives and themes that persist and pass from myth to myth. Then, archetypes are also mythologems.

Stories about merchants, and not only the old "descriptions" from the life of merchant people mentioned above, but even modern "business cases" of a later time, are essentially the same mythologems. In favor of this, the fact that they present, although with different degrees of modification and different mixing of shades of local color, the same motives, characters and plots. In fact, in different versions, we are dealing with the same repeating picture. Regardless of the time and location of the origin of the "stories", the merchant *hero* has very recognizable and close characteristics and attributes in them.

Descriptions of the characteristics with which we started this article are inherent in the merchant and businessman of different times and ethnicities, among the attributes-the possession of capital (regardless of what it was in different periods of history) is the most recognizable in any situation and locality. The *stories (plots)* that the literary historian, Professor A.N. Veselovsky, spoke about as "about complex schemes, in the imagery of which the known acts of human life and the psyche were generalized in alternating forms of everyday reality" (Serikov, 2009), despite the past centuries, are also not particularly distinguished by their sophistication and complexity. In fact, these are all the same recurring stories of trade deals, or dramatic narratives of business success or failure. Respectively, and themes, by definition the same prof. A.N. Veselovsky, "in which there are different positions-motives" (Serikov, 2009, ib), differ only in the details of the entourage and stylistic design (*compare. pic.3 and 4*).

**Picture 4 –** Trading on the New York stock exchange

Myths, stereotypes and archetypes are United not only by a special stability, but also by a special mediation. In the formation of the first, second, and third, it is not personal experience that is more involved, but the "experience" of the surrounding society. The subject of perception is not just in a position to trust "someone else's" opinion in a special way, which has its own reasonable explanations (saving time, inability to grasp the immensity, trusting authorities, etc.), but often is not even able to use the necessary filters for critical screening and reinterpretation of facts. The result, not having met personally never representative business China, we are prepared to attribute to him "the Asian" the

cunning and treachery, being in partnership with the German or American management, expect him to excessive nicety and "Nordic" callousness and nonchalance... But there is some grading of such "mediation". Thus, the opinion of so-called *small groups* (family, friends, and the collective) has a great influence on the formation of stereotypes. The" authorities " of an opinion may be brothers or friends. Myths are more often important at the level of *large groups* (the same team, clan, classes, ethnic groups). At the same time, stereotypes are preserved in them, but with the participation of a group, they can either be eliminated or, on the contrary, fixed. In this situation, we can even say that the"

duration "of the stereotype is much less than the" life span " of the myth. Myth builds on stereotypes, weeds out and in some cases cements stereotypes. If a stereotype forms an attitude, then the myth provides a moral justification for this relationship. British anthropologist and sociologist Bronislaw Malinowski wrote about this: "Myths ...are not fictional stories, but a reflection of a more majestic and significant reality, setting the motives for ritual and moral actions of a person" (Rezepov, 2009).

If stereotypes and myths "work" at the level of small and large groups, then archetypes are *suprasocial*, in the sense of their exposure to both external influences and their own influence on individual groups. It is not for nothing that their "ancestor" K. Jung attributed archetypes to the sphere of the collective unconscious. Adding to the famous German psychologist's definition of the "psychological memory of the people", it can be clarified that they,

archetypes, are the psychological (and historical in the same context) *memory of generations*, without referring specifically to a particular ethnic group or social class. Sifting through centuries of stereotypes and myths, at the level of the subconscious of people, sometimes not quite clear, but clear in their action, the original, but strong proto -, prototypes were formed. Not everyone is able to explain what good and evil are, but everyone is able to "imagine" ancient archetypes, a priori forms of corresponding behavior. No one really knows what witches and wizards were like today, but the old archetype continues to coexist with us very successfully. Myths and stereotypes may disappear over time, but their "trace" remains, the "original outline of things" (Karasik, 2009), which we call archetypes. "Archetypes are a legacy inherited from previous generations. An inheritance that we can't give up with all our desire" (Tsuladze, 2003, p.130).
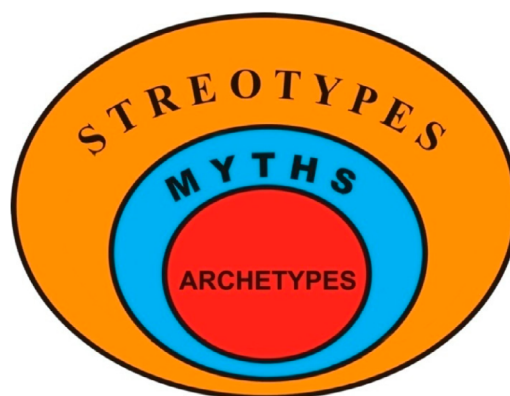
Picture 5 – Archetypes as the Foundation of myths and stereotypes. Author's drawing

Conclusion, consequences

However, stereotypes and myths also do not exist separately in themselves, and, in turn, they also rely on the same ancient archetypes as a solid foundation (pic.5). In practice, the archetype is the original matrix on which new images are layered, whether they are modern images, stereotypes, or myths. "Mythology was the original way of processing archetypal images" (Yung, 1991). At the same time, if they coincide, they only increase their impact. For example, the established archetype of the cunning merchant only reinforces negative stereotypes about foreign economic expansion. Even in the case of honest and mutually beneficial business, there will be a "residue" from the fear of possible fraud. When "mismatch" is created, a situation of cognitive, semantic imbalance is created, and in all probability, the last "layer" will

be the loser. For example, there are still difficulties in promoting the concepts of socially-oriented business in public opinion or opportunities for free assistance from business to the population. Another example of an unsuccessful "docking" of archetypes with reality is the tragic history of our countries that have experienced social upheavals (the German Empress and the archetype of the Teutonic invasion, class terror, the destruction of the kulaks and the business stratum of the country, the tragedy of the NEP), or another, no less tragic history of European countries that also failed to reconcile their archetypes and myths. K. Jung warned of more significantly terrible dangers, when, if you are unable to work with archetypes, "the destructive and dangerous forces hidden in it break out, which sometimes leads to unpredictable consequences ... in spite of all arguments and will" (Yung, 1997).

Picture 6 – The poster of the collectivization of the USSR

Thus, through the portraits of the merchant, left to us as in the scrolls of ancient manuscripts, and on the pages of familiar media today, we will always be able to see the elements of ancient archetypes that have preserved the power and vitality of age-old prototypes, able to show the light connecting us to this day single threads, point to common roots. But the image of the merchant people is at the same time myths that were layered on top of each other in the legends of ancient storytellers, the retellings of travelers in caravanserais, the gossip of merchants in the market, and the reflections of past philosophers. The image of the merchant class is also strong stereotypes that we do not hesitate for a moment to hand over our trust, use in our work, and sometimes implicitly accept at face value. But stereotypes, myths, and archetypes have both a negative and a positive charge. The merchant is an innovator, the merchant is a brave man, the merchant is a patron... Our task is to learn to use to the full the untapped possibilities of our imagination and the human spirit.

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