

MITO Y CIENCIA

Por Esteban Ierardo

En nuestros días, solemos pensar a la ciencia y el mito como dos universos opuestos. Incluso, muchas veces, afirmamos que algo es "científico" como sinónimo de verdadero, y que algo es "mítico" como expresión de una situación errónea, falsa o equivocada. Esta oposición tajante entre la "verdad científica" y la "falsedad mítica" surge de una repetición de hábitos, que inhibe el pensar lo que se dice habitualmente. Si pensamos el significado del relato mítico y del conocimiento científico desde una perspectiva amplia, quizá podamos advertir que mito y ciencia poseen, en un nivel profundo, más afinidades que diferencias.

Así, nuestro camino será entender la mentalidad mítica en su origen arcaico y luego encontrar posibles afinidades con la mentalidad científica contemporánea.

El mito se vincula a un tipo de narración o relato: el relato mítico. Por eso es que quisiera empezar con un ejemplo de narración mítica para luego, a partir de esta primera experiencia de lo mítico, comenzar el análisis de las ideas.

Hay un pueblo que ha expresado intensamente sus creencias ancestrales en lo que sería hoy el territorio de Arizona. Hablo del pueblo Hopi; un pueblo que se ha hecho famoso en las últimas décadas por la difusión de sus profecías y por el film Koyaanisqatsi, voz hopi que significa "el mundo en desequilibrio". Koyaanisqatsi, el film, es un "documental de arte" realizado por el director Geoffrey Reggio, quien fue monje en un convento de clausura; vivió allí bajo el voto del silencio durante varios años y, tras regresar a la vida laica, realizó Koyaanisqatsi. Esta obra gira en torno a la profecía hopi que asegura que llegará el momento en que la vida desequilibrada provocará una hecatombe. Entonces, el fuego incendiará el cielo y la tierra.

Los Hopi poseen un mito de la creación. Este mito imagina que, en el comienzo del tiempo, existía un espacio infinito habitado por la conciencia, la conciencia como principio divino. Esta conciencia es el espíritu del sol, Tawa. La conciencia luminosa emerge en un espacio infinito y vacío e inicia la creación.

El primer mundo imaginado por Tawa, el dios creador, es una caverna habitada por insectos. Frente a su primera creación, Tawa advierte que estos seres son imperfectos, que deben ser mejorados. Porque el dios creador concibe como perfección para su obra, la inteligencia y la capacidad de interrogarse y comprender el sentido de la vida. Desde esta visión, Tawa advierte que los insectos no pueden preguntarse por el sentido de lo vivo. Entonces, crea un segundo mundo que se superpone al anterior.

Este segundo mundo es habitado por animales y también es una cueva. Los animales representan un avance, pero Tawa sigue advirtiéndolo que estas nuevas criaturas son una creación imperfecta a superar, porque tampoco ellos son capaces de preguntarse por el sentido de la existencia. Entonces, alienta a que los animales suban, a que trepen las paredes. Al hacer esto, se convierten en hombres; y, para estos hombres Tawa crea un tercer mundo, superpuesto sobre los dos mundos anteriores.

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