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ARTICLE

Values as Phenomena of Truth: The Mythopoetic Aesthetics of Thought as Highest Act

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ABSTRACT

This theoretical-philosophical investigation proposes a synthesis of mythopoetic, phenomenological, and ethical discourses to reconceptualize value-formation. It posits that the “Other” (alterity) operates in a dual capacity: as the radical unknown challenging the Self, and as the elevated dimension within communication where the trace of the ideal or the Divine is perceived. Central to this framework is a critical distinction between three modalities of myth. “Mythopoesis” is defined as the artistic-aesthetic act where thought, expressed in language, becomes immediate action, with the author creatively immersed in the “sea” of the mythopoetic as an elemental force. “Myth-creation” signifies the subject’s Heideggerian openness to myth’s content and form through the encounter with the creative Other, facilitating access to the depths of the self. “Myth-making,” in turn, is treated as the most formal and external approach, characteristic of certain rationalizing discourses that map myth from a distance. The article argues that a holistic understanding requires integrating these modalities. By embracing the original concept of the already-nonreflective—a post-Hegelian stage of consciousness that overcomes pure intellectual reflection to consciously readmit myth as the awakened elemental energy of reason itself—this project seeks to restore the vital fabric of life and stimulate the “high passions” essential for ethical engagement, arguing that such restoration occurs through the mythopoetic act.

Keywords: Mythopoesis; Ethics; Aesthetics; Phenomenology; Alterity; Value; Subjectivity; The Already-Nonreflective

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1. The Revaluation of Values: A Phenomenological and Mythopoetic Calling

The research employs a methodology that treats the philosophical text itself as an act of thought-in-motion, combining phenomenology, hermeneutics, and mythopoetic analysis to trace the birth of ethical meaning from the depths of action to the shores of reflection.

1.1. Truth as an Event of Consciousness: From Nietzsche to the Living Image

The project of a “revaluation of all values,” proclaimed by Friedrich Nietzsche^[1], is urgent precisely because it is a project of time—it touches the very temporality of consciousness. This revaluation is not an intellectual game but an essential philosophical act that reveals truth as a dynamic event. Here, “value” is the phenomenological form in which truth manifests—the mutable, dynamic aspect of reality itself.

These truths arise like rocks amidst the seas of inner sensation—and these seas differ from one another. Yet, whatever they may be, their reality is already irrefutable, dreaming, flickering, and flaring up with new values. Thus, a person collides with the waters of the truly ethical sea (where an act revives truths) within the perspective and polyphony of color-images of the myth of ethics.

Martin Heidegger^[2] deepens this vision with his concept of truth as *alētheia* (ἀλήθεια)—the unconcealment of being that reveals itself through historically changing values. Like Heraclitus’s ever-flowing river, truth exists in perpetual motion, dismantling static conceptions of value. This mutability, understood as the «alterity» of eternity, grants eternity new perspectives of meaning—perspectives realized not in sense-perceived reality, but in the no less valid reality of renewed, living truths.

1.2. The Mythopoetic Mechanism: From Ontological Creativity to Responsible Speech

To understand myth not as a false belief but as an “ontologically creative” narrative structure—a form of

meaning-making that organizes experience, values, and identity at the most fundamental level—we turn to A.F. Losev^[3]. For Losev, myth is the arena where being creatively manifests itself. The mythopoetic “alterity” of ethics is thus an endless source of ethical narratives, a sea from which myths are drawn until they exhaust all that is irrational, all that is “beautiful” in ethics. And in doing so, they risk losing sight of the inner sea itself.

This creative mechanism connects to Alain Badiou’s concept of the “event” (événement)^[4], which “occurs in the world but cannot be deduced from the elements of that world itself” and carries transformative potential. Similarly, the ethical act represents an individual’s encounter with truth—an encounter that revitalizes truth through action. To grasp this truth, therefore, one must engage with the philosophy of poetry and its criteria for the weight of the word—that which endows language with inventiveness and value in a specific moment. This moment of the word’s “eventfulness” has been explored by M.M. Bakhtin as “non-alibi in being”^[5]—the word as a responsible act.

2. Philosophy and Poetry: Their Unity in the Search for True Values

Philosophy and poetry share the fundamental task of manifesting truth. When successful, truth either resonates with the reader or fails to connect. Their statements operate beyond conventional true/false binaries; they either open to understanding or remain opaque. As Hans-Georg Gadamer notes: “The poetic and philosophical modes of speech have one thing in common. They cannot be ‘false.’ For outside of themselves, there is no criterion by which they could be estimated”^[6] (p. 3).

Even when a reader feels compelled to rewrite a poetic-philosophical text, the original’s purpose may be fulfilled—perhaps profoundly so. The same principle applies to ethical action: an act that moves us as heroic invites co-participation and co-creation. To discover one’s act as a canvas where a painted door opens to truth is to grasp truth dynamically, always resisting fixation. By seizing a moment, a specific image crystallizes.

Hesitation arrests development; without movement, text or act, never becomes life. The “music of action” in ethical activity can stimulate contemplation, focusing at-

tention on one's mode of action and pointing toward a personal ideal. What internal necessity structures the ideal of poetic word and philosophical speech? It is the risk of venturing into one's unknown, of being true to oneself without skimming surfaces.

To approach the word's true resonance, we must discover where it genuinely addresses the reader. As if addressing the eternal within the reader, such moments enable growth in one's philosophical being toward truth. Søren Kierkegaard^[7] asserts that "truth exists only to the extent that the individual produces it through their action"—this "appropriation" occurs in such personal address, always given aesthetically.

Thus, the search for true value leads us from an intimate aesthetic resonance with the word toward the ethical encounter with the Other. This passage is crucial: the boundless horizontal expanse of aesthetic diversity—the shimmering field of images and sensations—demands a vertical criterion, like a garden that, left to itself, would become a wild thicket, yet without the vertical line of columns, would have no place for the human to dwell. This demand arises not from within the kaleidoscope itself, but in the presence of the Other, who awakens our own dormant ideals and provides the measure by which our navigation through this expanse gains direction, depth, and, ultimately, sense.

3. The Truth of the Act and the Figure of the Other

Why, then, does the theme of value and the mode of truth's expression belong precisely to ethics? What is the necessary connection between aesthesis and its manifestation when it is the truth of an act? And why must a truer act also be a more beautiful one—why must its manifestation be brought, steadily and inevitably, to a visible, sovereign image?

In relating to the Other, not every impulse demands expression—not even persistent ones. Not everything we *can* manifest is worth manifesting, however sincere. Ethics provides the criteria for thresholds within sincerity, honing and purifying heartfelt immediacy. It transforms mere interaction into communication—a tearing away from the Self into the space of «We,» an achieved «We»

born in Buber's^[8] "I-Thou" encounter.

These criteria constitute what we call "morality"—the very form for which Bakhtin^[5] calls. Yet this "form" is provisional, for internal criteria resist being grasped immediately as a holistic 'image' of one's own act. A question then arises, Kant's question^[9]: are the laws of practical knowledge identical to those of theoretical knowledge? Can they be integrated so that theory truly comes alive in practice?

At the theoretical level, "ideal" acts are guided by mutual synthesis, aid, togetherness, and symbiosis (Kropotkin^[10]). In practice, however, the very separation and delimitation of activity leads to a necessary isolation—a preservation of the self within experience amid living communication, a perception of the Other in their alterity without losing the sensation and teleology of the Self. Yet it is precisely this isolation that makes possible a rationally responsible, truly "one's own" act.

4. The Image of Action and the Element of an Ethical Act

The "image of action" cannot be reduced to a static scheme; it is a living form in which the practical subject attempts to capture and manifest its world—in intellectual communication as much as in art. We are not dealing with a peaceful exchange of views, but with a strained interaction, where the "fire" of speech (Bachelard's element^[11]) forges a path into differently colored worlds. Yet what appears as the Other may turn out to be a shadow or mask of one's own world—a fact that becomes clear when communication fails to rupture this inner closedness.

Thus, the "action-image" is inherently contradictory: it is both "feeling fire" and "fire extinguished by water." It resembles a painting where the heat of flame coexists with aquatic depth—a beauty of contrast, of coexistence, an achieved "we" of the elements.

If an act is, first and foremost, action, then it is an act of will or a virtuous act implying a decision—a choice of "yes" or "no" regarding the forms in which the act can express itself. In other words, the choice of how the act "should be." Ultimately, the question "how to act" means "follow the ideal"—an ideal that has not yet fully appeared. And then a transition occurs: it is no longer we who act, but the ideal acting through us. We are not left in

uncertainty but are immersed in the element of the act.

What, then, is value? Value is the expressed and affirmed form of truth—its manifested body. Value is also language’s resolute “yes!”—an answer to the question of whether one can speak in such a way that meaning comes to pass. It is the genuine, affirming “yes” that desires to create from plenitude. This is how one approaches ethics: not through a set of timid prescriptions, but by protecting the ‘strong’—their creative courage—from the ‘weak’ (Nietzsche^[1]) and thereby establishing values that serve life.

5. Values and Eternity: The Form Emerging from the Heart of the World

The alterity of eternity offers a palette for new values; the alterity of grammar is the very content that draws us away from external form—toward the meaning that lives behind thought. Language, when attended to with care, never loses meaning; it preserves sense within its verbal garments. And yet, it could be otherwise: we *could* hear any worldly sound as truth, if only we were ready.

But to witness, instead of our own dubious truths, the world’s unshakable truth—that is beautiful. Here, the ethical act achieves its aesthetic correspondence: the will strives for nature’s own forms, and in doing so, finds its realization in the world. Then inner emptiness turns to blessing, serving the true motives one wishes to be destined for.

Yet between silence and the word lies an abyss. The silence of being looms too heavily; its dull ringing drowns out even birdsong. One is left contemplating the fragmentation of being—where, instead of the world’s silence, there echoes only the hum of existential horror.

This horror prevents us from understanding how truth is concentrated in the world itself. Precisely the world’s thicket, its wildest, most untamed places—as the most irreducible contents and meanings—hold the sought-after point of origin. From this point springs the impulse for action, and thus, morality’s living form—a form that remains forever sincere.

Sense is the phenomenon of a living harmony in language—a coherence expressed in the successful union of grammar and literal meaning. This is true value: it embodies the purity of ethics, a purity that precedes ontological

law (Levinas^[12]). Such ethics, such purity in action, give birth to humanity. It reaches for its own mythopoetic force and becomes an autonomous, ontological dimension of the world itself.

6. The Other and the Alterity of Language

Michel Foucault^[13] once drew a distinction between philosopher-mathematicians and philosopher-linguists, between thinkers of philology and grammar. It is among the latter, he suggests, that the otherness of the world and the otherness of language converge, generating a peculiar and fertile resonance. We see this vividly at play in the writing of Gilles Deleuze^[14], where thought itself becomes a stylistic event.

To expand the philosophy of language toward the Other—toward all that is other and marked by alterity in the world—is to open pathways for its mythopoiesis. Yet a philosophy of *poesis* (making, creating) alone is insufficient. *Poesis* by its very nature gravitates toward and strives for mythos. And here, mythos is understood not as a false tale, but as that which is greater—that which gathers the scattered fragments of poetic instants into an elemental whole.

This movement leads us to a necessary encounter with the immeasurably distant—with that which awakens us, sometimes abruptly, to the shock of alterity. Yet for a glimmer of beauty to arise within the space of this double encounter—with both the human Other and the alien world—a certain daily practice of piety toward one’s “own” is required. This is not a turn inward, but precisely a cultivation of oneself as a new form of otherness for the Other. It is in preparing our own ground that we become capable of receiving the foreign without being shattered by it, allowing the encounter to resonate as creation, not as noise.

7. The Aesthetic Necessity of Ethical Expression

7.1. The Inseparability of Ethical Content and Aesthetic Form

Ethical discourse realizes its full persuasive and

transformative power only when it finds its necessary aesthetic form. This is not a question of rhetorical ornamentation but of ontological necessity: the truth of ethics manifests through forms that engage human sensibility, imagination, and emotional understanding. There is no «ethical content» that exists prior to or independent of its expression. As Hans-Georg Gadamer powerfully notes, the very distinction between «well or poorly written» philosophical texts carries direct ethical weight, for “all of this—the labor, the art, the skill—is somehow connected with what I call thought”^[6] (p. 120).

When severed from aesthetic embodiment, the ethical remains an abstract assertion, a lifeless rule, rather than a living conviction. This is why moral principles transmitted through dry didacticism so often fail to ignite genuine commitment, while ethical insights conveyed through narrative, poetry, or art can transform consciousness. The aesthetic dimension provides what we might call the “phenomenological body” of ethical truth—the sensible, tangible form through which an abstract principle becomes experientially accessible, and thus, real.

This necessity for form returns us to the daily practice of piety toward one’s “own” discussed earlier. To give ethical thought an adequate form is itself an ethical act—a crafting of the self as a vessel capable of receiving and transmitting truth in a way that resonates. It is how thought completes itself in the world.

7.2. Aesthetic Form as the Crucible of Ethical Sincerity

Paradoxically, it is aesthetic care in ethical expression that becomes our sharpest guard against self-deception and empty moralizing. The moment we must find an appropriate form for our ethical convictions—whether in speech, writing, or action—we are immediately confronted with the gap between intention and expression. This struggle is not a secondary refinement; it is a primary test of the depth and authenticity of the commitment itself.

As Merab Mamardashvili observes, the philosopher occupies a “boundary position” precisely because they are tasked with giving form to what inherently resists easy expression^[15] (p. 130). This is not merely a technical difficulty but an ethical discipline in its own right—an *askēsis* of articulation where the thinker’s own sincerity is forged.

History offers us vivid testimony. Consider how the very form of a philosophical work enacts its ethical vision: the dialogical openness of Plato’s *Symposium*, the explosive, perspectival fragments of Nietzsche’s aphorisms, the relentless, demanding prose of Levinas’s phenomenological descriptions. These are not arbitrary stylistic quirks. They are constitutive choices. Nietzsche’s turn to the aphorism, for instance, is not a rejection of system out of caprice; it is the necessary formal embodiment of his understanding of truth as perspectival and his ethical call for individual interpretation over dogmatic adherence. The form *is* the philosophy, made tangible.

Thus, the search for aesthetic form becomes a guarantor of sincerity precisely because it is arduous. It prevents us from settling for the easily said, forcing us into that “boundary position” where thought meets its own limits—and in that meeting, discovers or invents its true shape.

7.3. Practical Implications: Beyond Abstract Formalism

What, then, follows from this union of ethics and aesthetics? The implications are profoundly practical, especially for how we conceive of ethical education and discourse. It means that cultivating aesthetic sensitivity—through deep engagement with literature, art, and reflective writing—is not a decorative supplement to moral training, but its essential core. For the capacities we seek—to recognize ethical nuance, to appreciate irreducibly different perspectives, to communicate with both empathy and precision—are fundamentally nurtured by what we might call aesthetic intelligence. This is not a separate faculty, but the very mode in which ethical perception comes alive.

We see the cost of neglecting this dimension all around us. Contemporary ethical discourse, particularly in professional and applied spheres, is often marked by a severe aesthetic poverty: an over-reliance on abstract principles, bureaucratic jargon, and sterile proceduralism that fails to address the human person in their wholeness. To recover the aesthetic dimension, therefore, is not to add ornament, but to restore the necessary medium in which ethical truth becomes real, persuasive, and livable. It is to acknowledge a simple but radical fact: ethical truth, like any truth, must find its appropriate form to achieve its full

reality in a human life. The task ahead is not just to think correctly, but to learn to see, hear, and give shape to the good.

8. Myth as Ethical Framework: Beyond Moralizing

8.1. Defining Myth for Ethical Inquiry

If ethics requires aesthetic form, where does such form originate? We propose that it arises from the deep structures of myth. Following A.F. Losev^[3], we understand myth not as false belief, but as an “ontologically creative” narrative—a primal form of meaning-making that organizes experience, values, and identity at their very foundation. Myth provides what Paul Ricœur termed the “symbolic matrix”^[16] through which communities articulate their deepest understandings of good, evil, justice, and meaning.

Consequently, all ethical systems rest on mythic foundations. This is not a critique of their validity, but an acknowledgment of their narrative depth. Even the most “rational” theories rely on implicit myths: the myth of impartial reason, the myth of autonomous individuality, the myth of progress. Recognizing this shifts our task: from dismissing myth to engaging with it consciously, as the living soil from which ethical conviction grows.

8.2. Myth's Ethical Function: From Abstract Principle to Lived Reality

Myth performs its essential ethical work by translating abstract principles into the fabric of lived experience. Consider concepts like justice, courage, or compassion: they gain their full weight and meaning not through definition alone, but through the stories that breathe life into them—Antigone’s defiance, Socrates’ integrity, the Good Samaritan’s intervention. These narratives do not merely illustrate principles; they constitute the phenomenological medium through which principles become existentially resonant and motivationally powerful.

This explains why ethical discourse withers into empty moralizing when severed from its mythic dimensions. As Nietzsche diagnosed in *The Birth of Tragedy*^[17], the Socratic attempt to replace tragic myth with logical optimism ultimately impoverished ethical consciousness,

trading experiential depth for intellectual abstraction. Ethics, therefore, requires what he called the “metaphysical comfort” of myth—the sense that our individual striving participates in a larger, meaningful pattern.

8.3. The Living Garden: Myth and the Ethical Voice of the World

Myth is the unfading part of human existence. It is the rhythm of the body and the energy of conviction. Political ideologies, however invented, the language of human rights, the ringing of the earth in movements that mourn the loss of nature—as a place of strength, of stillness, beyond cities—all draw their power from narratives that are not thematized yet effective, that dwell in pre-understanding, that are hidden in the intentionality of those motives by which even the most mass movements of thought seize each individual personally: stories of how the human world might become more humane—and of how it is undone by oblivion and stasis; of heroes who sacrifice comfort and ease for those strengths of the person that must grow into the voice of society itself; and of the invisible ones, whose voice is unheard outwardly yet still acts—whose thoughts are the strongest, ontologically. This is not background noise—it is the very frequency on which our “yes” or “no” to the world sounds.

Yet behind these narratives there often lies a limiting force: an ideology that leaves no room to breathe, no place for the living, for the wild, for that which seeks to grow in its own way. But there is another dream—almost boundless, yet still realizable. It demands not submission, but co-fellowship. It is the dream of a garden where every plant has its place, where the ideal and the unruly, the beautiful and the untamed, coexist without destroying one another.

The challenge, therefore, is not to eliminate myth, but to cultivate a reflective, mythopoetic consciousness. A mythically-informed ethics is like a garden, where each truth ripens in its own time, in its own light. It recognizes several foundations—the pillars of act and deed. They are like columns rising amid the nearly boundless vegetation: among acts and places of action, among beautiful images intertwined with morally charged deeds—columns wrapped in greenery yet establishing a vertical line that draws the eye toward the sky where birds sing. Each of

them holds within itself an echo of the voice of the living world and holds the exalted images of the Self performing a deed that strengthens one or more of the pillars of morality.

The first of these pillars is like a bird singing at dawn: ethical persuasion flows through narrative as powerfully as through argument. It does not prove—it draws one in, as morning draws one into the day.

The second is like a path worn through the garden: moral identity forms through identification with exemplary figures and stories. We become ourselves by following the tracks of those who came before us.

The third is like the microclimate of a garden, where all plants are interconnected, where birds and insects live in mutual synthesis, in co-fellowship, not in competition: ethical communities cohere around shared narratives of purpose. Not by force, not by law, but by a common song sung together, where every voice is needed for the whole.

And the fourth is like a gaze into the blue sky, which is always larger than us: critical reflection must include examining the mythic foundations of our own commitments. For only by lifting one's eyes can one see the ground on which one stands.

Myth and reason no longer stand opposed—they sound in unison, like voice and echo in the same garden. Here, a space opens where myth needs no justification before reason, and reason has no fear of myth. This approach calls for a conscious partnership—where the motivational power of myth is harnessed through the clarifying, critical lens of a consciousness that has passed through myth-making and becomes a lens of contemplation, guided by the creative core of mythopoesis.

8.4. The Triad of Myth: From Myth-Making to Mythopoesis

In the garden of thought, myth and reason enter into co-fellowship. But the path to this garden rarely begins in stillness. More often, it begins with myth-making—with the theoretical, scholarly immersion where myth first becomes an object rather than an element. Here, reason draws boundaries, classifies, constructs maps. This is a necessary stage: without a map, you cannot know where you stand.

But a map is not the territory. And when scholarly inquiry brings thought to the limit of its own boundaries,

a different movement begins—myth-creation. This is no longer analysis, but openness: an interest genuinely seized by the Other, by what lies beyond the familiar. It is an invitation—and a limp, in the mythic sense, a co-presence with the Other that is still incomplete, still searching. Here, reason first admits that not everything can be grasped, and learns to attend. But it does not yet create.

And then, at the threshold of this attention, mythopoesis is born—not as a further stage, but as a transformation. It is the attainment of mastery: one's own style of writing, one's own flight, one's own world—not yet manifested, but already alive. It emerges only after all possible worlds have been visited, after all that is alien and disquieting has been encountered. Out of this passage, thought finds its own voice, its own rhythm, its own melody and palette of colors. This is the rainbow and the spectrum of its thinking: it sees as if from its own brush, paints in its own style, sees the world in its own way—and perfects itself in this seeing.

This is the deed. This is the aesthetic. Here, ethics and aesthetics are no longer separate—they are the act and its unique form, the vision and the style of its unfolding. Mythopoesis is not just a mode of thought; it is the becoming of a world.

These three—myth-making, myth-creation, mythopoesis—are not a hierarchy but a path. Myth-making gives the map, myth-creation gives the encounter, mythopoesis gives the voyage itself, the style, the signature. And only by passing through all three can one return to the garden—not as a guest, but as one capable of dwelling there, painting it anew with every glance.

8.5. The Journey of Light: Mythopoesis as the Element of Thought

The language of science, enclosed in its own universality, remains strangely impoverished: paradoxically, it sees only its own, extracting from the world what we already are, and in doing so, it severs the very paths through which we might encounter the foreign and, through that encounter, come to understand ourselves anew. True understanding requires a different movement.

Mythopoesis is like light—it is present at every stage of this journey, yet each time it refracts differently, like a rainbow through a prism.

First, we must draw our own map. This is the primordial fire of forging meaning—mythopoesis as the original creative act, light yet unaware of boundaries, giving birth to a world from darkness. This is the light and positive clarity of science, and when we speak of myth in its language, we are dealing with myth-making. In it, myth—the myth of light—is present in its absolute form.

Then comes the risk of navigation: not only by our own maps, but by those written in alien tongues, in languages we do not yet understand. This is myth-creation—openness to the Other, to traditions that remain opaque, to worlds that do not yield themselves easily. To navigate by a foreign map is to be displaced, to lose certainty, and in that loss, to glimpse horizons beyond our own. Today, this openness extends beyond the human: the posthumanist turn invites us to read the maps of non-human worlds—how forests think, how rivers remember, how stones endure. These are not metaphors but living grammars, demanding that we learn to listen in ways our science has forgotten. Here, light penetrates through alien worlds, enriched and transformed, learning to see otherwise.

And only in the third stage, when reason has passed through the full control of scientific knowledge and voluntarily relinquished its dominance, does mythopoesis reveal itself as the already-nonreflective—not as a stage, but as a living creative act in which light finds its voice. This is mythopoesis in its highest sense: not the first map, nor navigation by foreign maps, but the freedom to move beyond all maps. Here, the self and the Other, the human and the more-than-human, are no longer opposed but fused into a living path. What moves along this path is not mere subjectivity, but freedom itself—the very element of creative existence. This is the moment when the individual and the unique merge into a truth that no longer submits but resonates through the entire being. Light is no longer directed—it flows of its own accord, permeating thought, imagination, and action in a single, iridescent, rainbow-colored stream.

This freedom cannot be taught. It cannot be transmitted through rules or arguments. It can only be kindled—passed on as a spark, as inspiration, as the felt experience of a life lived in truth. Once felt, it becomes irresistible: one cannot not strive for it. The language of philosophy, in this light, is not a neutral medium but a living can-

vas—a tapestry woven from the energy of thought and the force of imagination. And the task of research, then, is not to extract meaning from the world, but to release the imagination into the world, to let it breathe and build, to let it become the very fabric of understanding.

8.6. The White Light of Myth and the Gift of Epoche

The scientist in the position of myth-making, inquiring into myth, moves with such confidence because the taste of the nectar-juice of the mythic element has opened to him. This is what Weber called “Hilfe zur Klarheit”—help toward clarity, not a will to truth, but a gift of science itself, helping one to see the meaning of one’s own actions. Yet clarity is not fullness. If his figures are poorer than nature, he walks through the garden without seeing it. He explains, but he does not feel. He names, but he does not taste the whole.

One must understand the conditions necessary for the fruit to grow, so that life may be returned to it—along with the joy of blooming in freedom, beyond the confines of the hothouse. This garden is the same world that, in its luminous journey through the stages of mythopoesis, learned to see otherwise—and now, at the threshold of the already-nonreflective, it offers itself not to be seized, but to be contemplated. Here, the light that once flowed as a rainbow-colored stream pauses before its own source, holding itself back so as not to extinguish what it illuminates.

Why does the fruit taste different when grown in freedom? Is there a difference, and wherein lies the necessity of preserving a world where this comparison remains possible? Why does nature remain wiser?

The human being of mythopoesis—one whose existence unfolds within the mythic element, and for whom truth is not found but kindled—is a worthy student, one who has been able to attract the teacher’s attention with reverence. And because of this reverence, nature grants true inspiration to those who hear it from within, to those who listen. This giving, this gift of nature to the one who knows how to pause before it, is what we recognize as *epoché*—not a method we apply, but a capacity we receive. It is at once a gift, a vocation, and a calling: a gift because it is freely given; a vocation because it claims our whole being; a calling because it summons us to respond with the

whole of our existence. This human being of mythopoesis, attending to its melodies, does not merely drink the juice; he dwells in the garden. He beholds the tree, the skin of the fruit, the light through the leaves—and in this beholding, he is filled more deeply than any science could measure.

The one who has entered mythopoesis listens to its ideas and moves differently. He is guided by the knowing that he does not know—a gaze turned inward, a remembrance. An inner space opens where knowledge itself and the “becoming of knowledge” are seen for the first time, separately and subjected to reflection—when the hunter’s gaze is released, and the gaze of the contemplative returns. And if depth was once concealed, it was hidden beneath the pressure of that very exceptional white ray—the element of science, its own nourishment from the forces of myth, that “myth,” that “image” of clear reason, which would not let the spectrum break into colors, but inspired it to build itself integrally and to understand clearly. Yet this confidence is only a stage in the becoming of the human being of mythopoesis within the world itself—of the human as part of nature, but not as a “mistake fallen out of nature and its songs,” boldly “taming unwise nature.”

For the one who dwells in mythopoesis, to remain faithful to the inverse is to dwell in the garden that gives itself without being exhausted, to stand before the mystery that withdraws even as it reveals itself, to follow the light that can be accompanied but never seized.

9. Mythical Consciousness and Ethical Agency

9.1. Myth as Source of Ethical Motivation

Myth achieves its highest ethical power not as an external story we hear, but as an internalized structure of consciousness—what Ernst Cassirer called “mythical thought” as a fundamental mode of being-in-the-world^[18]. When myth becomes constitutive in this way, it transforms how we perceive and respond to ethical situations. This explains the remarkable commitment of individuals shaped by powerful myths (religious, cultural, ideological)—a commitment that often transcends utilitarian calculation, flowing from a deeper source of meaning.

The ethical force of myth lies precisely in this connection of individual action to larger patterns. As Nietzsche

observed regarding Greek tragedy, the mythological framework allowed spectators to experience personal suffering as participation in a cosmic drama^[17]. This “metaphysical comfort”—the sense of being part of a meaningful whole—provides an endurance and motivation that an abstract principle alone rarely can.

9.2. The Danger of Mythic Reductionism

Yet this very power carries a shadow. When myth hardens into dogma or closed ideology, it can justify ethical atrocities in the name of sacred narratives. The twentieth century stands as a terrible testament to how political myths—racial, nationalist, revolutionary—enabled systematic violence. This danger necessitates what Paul Ricœur called the “hermeneutics of suspicion”^[16]—a critical examination of the myths that shape us.

Therefore, an ethically responsible mythical consciousness requires a delicate balance: a critical distance within deep engagement. We must participate in mythic meaning while retaining the capacity for reflection and critique. This is the vital distinction between a living, ethical myth and a deadening ideological dogma. It is the movement from passive absorption to active, mythopoetic co-creation.

9.3. Myth and Contemporary Ethical Challenges

When we confront our planet’s great challenges—ecological crisis, technological transformation, global injustice—purely rational approaches often reveal a motivational emptiness. Here, mythic consciousness offers indispensable resources. Environmental ethics, for instance, gains transformative power when connected to myths of nature as sacred, or to narratives of intergenerational covenant. Similarly, bioethical dilemmas engage us more deeply when framed through mythic understandings of life, death, and human dignity.

The task for our time, therefore, is not to abandon myth, but to cultivate what we might call reflective mythopoetic consciousness. This is a mature stance that moves beyond both naïve mythic absorption and reductive rationalist dismissal. It means drawing consciously on myth’s power to motivate and give meaning, while subjecting its

narratives to ethical and philosophical scrutiny. In doing so, we equip ourselves to meet unprecedented realities not with mere calculation, but with renewed depth of imagination and commitment.

10. The Aesthesis of Ethics and Anti-Mechanism

10.1. Ethics as Art, Not Technique

At its heart, ethics resists reduction to a mere technique or mechanism because it concerns not merely correct action, but meaningful action—action that expresses and constitutes who we are. As Aristotle recognized with his concept of *phronesis* (practical wisdom)^[19], ethical excellence involves a perceptual sensitivity, situational judgment, and creative responsiveness that no set of rules or algorithms can capture. This aesthetic dimension—its reliance on perception, imagination, and expressive form—is what distinguishes ethics from sterile rule-following.

Heidegger’s critique of technology as *Gestell* (enframing)^[20] applies perfectly here: a technicist approach to ethics treats the world and others as a calculable resource, stripping away the very meaning, value, and existential significance that make an action ethical in the first place. True ethics begins not with calculation, but with aesthetic perception—with seeing the unique moral texture of a situation.

10.2. The Body as Ethical Medium

Maurice Merleau-Ponty’s phenomenology of the body^[21] provides a crucial key: ethical perception is not a purely cognitive act. It is rooted in embodied sensitivity—in what he called the “body schema,” the pre-reflective system that organizes our entire engagement with the world. Ethical development, therefore, is not merely intellectual; it involves cultivating moral perception—a capacity to discern ethical significance through situated, bodily awareness.

This explains why ethical sensitivity can never be reduced to intellectual understanding. As anyone who has felt moral revulsion or attraction knows, our ethical responses are visceral and immediate; they arise from a layer of experience deeper than reason. The ethical task is not

to override these embodied responses, but to educate and refine them. It is to develop, through practice and habituation, what Aristotle called ethical “character” (*ēthos*)—a second nature woven from the very fabric of our bodily being-in-the-world.

10.3. Anti-Mechanism in Ethical Practice

The anti-mechanistic heart of ethics reveals itself most clearly in moments that defy algorithmic solution: genuine dilemmas where principles clash irreconcilably, cases steeped in incommensurable values, situations demanding not application but ethical invention. These are what Karl Jaspers termed «boundary situations» (*Grenzsituationen*)^[22]—existential limits where the rule-book falls silent, and ethics shows itself as fundamentally creative rather than mechanical.

This creativity manifests as a kind of ethical improvisation. Like a jazz musician working within a tradition, the ethical agent responds to novel, undefined situations not by applying a pre-existing score, but by listening and creating within the flow. This improvisational capacity—the ability to extend an inherited framework with integrity and insight—is what distinguishes a living ethical tradition from a dead moral code. It is where ethics becomes art.

11. The Living Core of Ethics: Beyond Rule and Principle

11.1. Ethics as Existential Art

At its living core, ethics is less about rules and more about cultivating a certain state of being—what Friedrich Schiller called the “aesthetic state” (*ästhetischer Zustand*), the condition for genuine morality^[23]. This involves developing capacities for perception, imagination, empathy, and expression that allow our responses to be attuned to the unique demands of situations and persons. Ethics as existential art is the shaping of a life—the integration of values into a coherent, meaningful whole. It is like a painter who, having mastered all techniques, finally paints in a style that could belong to no one else—a signature of the soul, a palette born of a lifetime of seeing.

This understanding resonates with what Michel Foucault later described as “care of the self” (*epimeleia*

heautou)^[13]—the ongoing work of self-formation through practices of reflection, discipline, and relationship. Here, ethics transcends mere right action; it becomes a matter of authentic existence, of living in truth to oneself and others.

Ethics thus appears as art of action, as art of existence: where truth's criterion becomes the connection between aesthetic depth of unique 'image-energy' and the ideal of activity's 'elements.'

11.2. The Role of Imagination in Ethical Life

Gaston Bachelard's exploration of the "material imagination"^[11] illuminates how deeply ethical consciousness engages our imaginative faculties. Our responses to others, our conceptions of justice, our visions of the good life—all draw upon imaginative resources that shape how we perceive and engage the world. The ethical imagination works not through abstract concepts alone, but through images, narratives, and symbolic forms that give concrete reality to ethical possibilities.

This is why ethical education requires more than logical training—it demands engagement with art and literature, forms that cultivate the very sensitivity, nuance, and capacity for complex understanding that ethical life demands. As Martha Nussbaum argues, literary narrative develops precisely these essential capacities for empathy and moral perception^[24].

11.3. Ethics as Dynamic Process

Finally, we must recognize the fundamentally processual nature of ethics. Values are not static entities to be discovered, but dynamic achievements created and sustained through ongoing practice. This aligns with Nietzsche's conception of value-creation^[1] and Henri Bergson's notion of creative evolution^[25]—both emphasizing the temporal, emergent character of ethical reality.

Ethical life, then, is what John Dewey termed "growing"^[26]—the continuous reconstruction of experience toward greater meaning and value. This growth occurs not through the passive reception of values, but through active engagement in their very formation: the creative process through which we constitute and reconstitute what truly matters in our lives and communities.

12. Myth-Creation in Nietzsche and the Rebirth of Tragic Ethics

12.1. Nietzsche's Mythopoetic Method

Friedrich Nietzsche's philosophical project represents perhaps the most conscious modern attempt to regenerate ethics through mythopoetic means. In *The Birth of Tragedy*^[17], Nietzsche diagnoses Western ethics as suffering from what he calls "Socratic rationalism"—the reduction of ethical life to logical analysis and theoretical optimism that has drained ethics of its existential depth and motivational power. Against this, Nietzsche proposes recovering the "tragic wisdom" of pre-Socratic Greece, where ethics emerged from the dynamic tension between Apollonian form and Dionysian energy.

Nietzsche's method here is itself mythopoetic: he constructs the opposition between Apollo and Dionysus not as historical fact but as interpretive framework—a "myth" in the constructive sense—that reveals dimensions of ethical experience obscured by rationalist approaches. This methodological choice enacts the very recovery he advocates: using mythic construction to access ethical insights that evade purely conceptual formulation.

12.2. Tragic Ethics as Alternative to Moralistic Reduction

The tragic ethics Nietzsche uncovers offers an alternative to both moralistic absolutism and nihilistic relativism. Tragic ethics recognizes the inevitability of suffering, conflict, and loss while affirming the possibility of meaning and value within these limits. Unlike moralistic systems that promise resolution of ethical dilemmas through proper rule-application, tragic ethics acknowledges what might be called the "irreducible remainder" of ethical life—those dimensions that resist neat systematization.

This tragic sensibility has particular relevance for contemporary ethics, which often vacillates between unrealistic moral idealism and cynical relativism. Tragic ethics offers a third way: acknowledging the limits and conflicts inherent in ethical existence while maintaining commitment to value-creation and meaningful action.

12.3. Nietzsche's Legacy for Contemporary Ethical Thought

Nietzsche's mythopoetic approach to ethics has influenced diverse twentieth-century thinkers, from Heidegger's meditation on the "death of God" as an ethical challenge^[2] to Foucault's exploration of ethical self-creation^[13], to contemporary debates about value pluralism and the sources of ethical motivation. What these diverse receptions share is recognition of Nietzsche's central insight: that ethics requires not just rational justification but existential depth—connections to the sources of meaning that motivate and sustain ethical commitment.

For contemporary ethics, Nietzsche's legacy suggests the need to complement rational analysis with attention to the mythic, narrative, and aesthetic dimensions that give ethical values their living reality. This does not mean abandoning reason but recognizing its limits and supplementing it with other capacities essential to full ethical life.

13. The Musical Structure of Ethical Experience

13.1. Ethics as Polyphonic Harmony

If we extend Nietzsche's insight about the connection between music and myth^[17], we might conceive ethical experience as having a musical structure. Like polyphonic music, ethical life involves multiple "voices" or values that must be brought into harmonious relation without reducing them to uniformity. Different ethical traditions, principles, and commitments sound together, sometimes in consonance, sometimes in productive tension, sometimes in discord, requiring resolution.

This musical metaphor helps explain why ethical life resists algorithmic reduction. Musical harmony cannot be achieved through mechanical rule-application alone; it requires trained perception, sensitivity to context, and creative adjustment. Similarly, ethical harmony involves cultivating what Aristotle called "perception" (*aisthēsis*) of the ethical qualities of situations—a capacity developed through experience and habituation rather than theoretical instruction alone.

13.2. Rhythm and Tempo in Ethical Action

Musical concepts of rhythm and tempo also illuminate ethical experience. Ethical action requires appropriate timing—knowing when to act, when to wait, when to accelerate, and when to slow down. This temporal dimension of ethics appears in concepts like *kairos* (opportune moment) in Greek thought—the sense of right timing that distinguishes ethically excellent action from merely correct action.

The rhythm of ethical life also involves patterns of attention and practice—what Pierre Hadot called "spiritual exercises" in ancient philosophy: regular practices of reflection, examination, and cultivation that shape ethical character over time^[27]. These rhythmic practices create what might be called the "tempo" of an ethical life—its characteristic pace, intensity, and pattern of development.

13.3. Ethical Listening and Responsiveness

Finally, music emphasizes listening as an essential ethical capacity. Ethical life requires attunement to others—sensitivity to their needs, perspectives, and voices. This "ethical listening" involves what Martin Buber called the "I-Thou" relation: encountering the other as a person rather than an object, opening to their unique reality^[8].

In a pluralistic world, ethical listening becomes particularly crucial. It requires the capacity to hear values and perspectives different from one's own, to engage them seriously rather than dismissing or reducing them. This listening is not passive but actively responsive—like musical improvisation that responds creatively to what other musicians play while contributing one's own voice to the emerging whole.

To embark on transforming action toward its ideal requires sensing its inherent "rhythm" or music—that inner melody enabling one to hear the streams of unconditional action and daring to follow them. Then word becomes a responsive act within this musical rhythm (as in Bakhtin's "non-alibi in being"^[5]), and thinking manifests as "event of thought" (Mamardashvili^[15]).

14. Grammatical Alterity and Ethical Innovation

14.1. Language as Ethical Medium

Ludwig Wittgenstein's insight that philosophical

problems often stem from a “misuse of grammar”^[28] applies powerfully to ethics. Many of our ethical confusions arise from grammatical missteps: treating values as mere objects rather than relations, reducing ethical qualities to measurable properties, and confusing “ought” with “is.” Recognizing these dimensions helps clarify ethical discourse while revealing its distinctive logic.

However, grammar here means more than formal rules; it encompasses the “forms of life” (Lebensformen) that give language its meaning and force^[28]. Ethical grammar is thus inseparable from the patterns of practice, relationship, and valuation that constitute a way of life. To alter this grammar—to introduce new forms of ethical speech and action—is to transform ethical consciousness itself.

14.2. Grammatical Innovation in Ethical History

The history of ethics is marked by such transformative grammatical innovations. Consider how Christian ethics introduced the grammar of *agapē* (self-giving love) alongside that of justice; how Kant’s philosophy introduced the grammar of autonomy alongside heteronomy; how feminist ethics introduced the grammar of care alongside rights. Each expansion of ethical language opened new realms of moral possibility.

These innovations often emerge at the boundaries of existing language—at points where inherited terms prove inadequate to new experiences or insights. The ethical thinker, like the poet, thus works at the frontier of the sayable, stretching language to express what has previously resisted expression. This explains why ethical breakthroughs so often employ metaphor, narrative, and other imaginative forms.

14.3. Ethical Grammar for Contemporary Challenges

Our own unprecedented challenges—technological transformation, ecological crisis, global interconnection—demand corresponding grammatical creativity. We require new ways of speaking about responsibility across distance and time, about dignity in a digital age, about value within ecological systems. Such grammatical development is not

merely linguistic; it is existential, shaping how we perceive and respond to ethical reality.

The task for contemporary thought is therefore one of ethical world-building through language. It requires drawing on diverse resources—scientific, poetic, religious, philosophical—to forge new understandings. Like all true grammatical innovation, this work lives at the intersection of tradition and creativity, respecting inherited meanings while courageously extending them to meet new realities.

15. Myth-Creative Thought and Ethical Imagination

15.1. The Creative Structure of Ethical Consciousness

Myth-creative thought represents not a regression to pre-rationality, but the full integration of reason and imagination in ethical understanding. As Gaston Bachelard demonstrated through his studies of the elemental imagination^[11], truly creative thought engages with material and symbolic dimensions that purely conceptual analysis misses. The ethical imagination works similarly—through images, narratives, and symbolic forms that give concrete reality to moral possibilities.

This explains why ethical insight often arrives as an imaginative leap rather than a linear deduction. The ability to envision alternative futures, to empathize with another’s experience, to construct narratives of transformation—all depend on creative capacities that complement rational analysis. Ethical education, therefore, must cultivate not only logical skill but imaginative range and depth.

15.2. The Dialectic of Myth and Critique

Ethically responsible myth-creative thought maintains a necessary dialectic between poetic construction and critical reflection. This embodies what Paul Ricoeur called the “hermeneutic arc”^[16]: the movement from naive participation in meaning, through critical distancing, to a recovered understanding at a higher level of awareness.

Applied to ethics, this means neither uncritically accepting inherited narratives nor dismissing them, but engaging them interpretively to recover their living significance. It represents what Jürgen Habermas might term a

“post-metaphysical” stance^[29]: recognizing the narrative and symbolic dimensions of ethics while subjecting them to reasoned discourse and critique.

15.3. Ethical Imagination for Planetary Consciousness

In our globally interconnected yet divided world, ethical imagination faces unprecedented demands. We need what could be called planetary ethical imagination—the capacity to envision ethical relations across vast distances, deep time horizons, and radical cultural difference. This requires expanding our imaginative scope beyond familiar boundaries while maintaining a connection to concrete particularity.

Myth-creative thought offers essential resources for this expansion. Global challenges—from climate crisis to mass migration—require ethical narratives that connect local and global, present and future, human and non-human. Developing these narratives is creative work at the highest level: forging new metaphors, constructing inclusive stories, and envisioning alternative futures. This is not supplementary to ethical reasoning; it is essential to addressing our planetary condition.

16. The Figure of the Other: Dialogical Foundations of Value-Consciousness

16.1. The Other as Origin of Ethical Demand

Emmanuel Levinas’s radical proposition that ethics originates in the face of the Other^[12] provides a powerful framework for understanding the dialogical foundations of value-consciousness. For Levinas, the Other’s presence makes an unconditional ethical demand that precedes and grounds all ethical principles and reasoning. This “face-to-face” relation constitutes the primordial ethical situation from which all value-consciousness emerges.

This insight reverses traditional ethical approaches that begin with the autonomous subject formulating principles. Instead, ethics begins with heteronomy—the encounter with an Other who makes claims upon me. Value-consciousness thus originates not in subjective preference or rational calculation but in responsive responsibility to the

Other. This explains why ethical values have their distinctive character of “oughtness” or demand: they emerge from the call of the Other rather than from subjective choice.

16.2. Alterity and Ethical Transcendence

The Other’s alterity—their irreducible difference from me—introduces transcendence into ethical consciousness. Unlike objects I can comprehend and control, the Other remains ultimately ungraspable, exceeding my categories and expectations. This transcendence prevents ethics from collapsing into mere projection of my own values or reduction of the Other to my terms.

Ethical growth involves expanding capacity to encounter and respond to alterity—to recognize the Other in their difference rather than assimilating them to the same. This requires what might be called “ethical humility”: acknowledgment that the Other exceeds my understanding, that ethical response involves openness to surprise, to being challenged and changed by the encounter.

16.3. From Dyadic to Plural Ethics

While Levinas emphasizes the dyadic I-Other relation, ethical life unfolds in plural contexts involving multiple Others with competing claims. The challenge becomes negotiating these multiple ethical demands without reducing them to calculable trade-offs. This plural ethical situation requires what might be termed “ethical orchestration”: bringing multiple ethical voices into relation while respecting their distinctive claims.

Mikhail Bakhtin’s concept of “polyphony” in the novel—multiple consciousnesses interacting without being reduced to authorial unity^[5]—offers a model for plural ethics. Ethical life involves maintaining multiple ethical perspectives in dialogue rather than synthesizing them into a monolithic system. This polyphonic understanding of ethics acknowledges the irreducible plurality of values and perspectives while seeking forms of ethical community that honor this plurality.

The map of Self as acting-and-self-contemplating ‘I’ appears here as internally diverse aesthetic integrity—a polyphony of worlds gathered into unity through mythopoetically perceived ethical action. This polyphony brings new ‘images’ of ideas both into who the acting person is

and into what action can become in its ‘element,’ when its nature remains audible and resonant for the actor, when perception stays open to action’s infinite element.

16.4. Conceptual Summary: From Schema to Image—The Synthesis of Myth and Logos

Developing the polyphonic analysis of the relation to the Other, we approach the culminating synthesis. This conceptual summary recapitulates the article’s trajectory from problem to resolution.

The study diagnosed a central rupture of modernity: between formalized ethical discourse and the motivating power of aesthetic experience (*aesthesis*). It framed value as a phenomenon of truth—a dynamic event of becoming (*alētheia*), following Nietzsche^[1] and Heidegger^[2].

To bridge this rupture, a triad of mythic modalities was introduced (Losev^[3]): mythopoesis (thought becoming immediate deed), myth-creation (openness to myth through the Other), and myth-making (external reflection). This model structured the article itself, guiding from immersion to understanding.

The encounter with the Other serves as both ethical origin and creative workshop. In the contemporary world, this Other increasingly appears as non-human—the forest, the river, the stone call upon us to develop a new grammar of listening, a new myth-creation. The synthesis is driven by the already-nonreflective—a stage of consciousness that re-admits myth as reason’s awakened elemental energy, revealing aesthetics as the “trunk of ethics.” Here, value is forged, not found; ethical truth gains reality only in its necessary aesthetic form.

Thus, thought moved from crisis, through tool-discovery (myth, the already-nonreflective), to synthesis: ethical action as an art requiring wisdom, sensitivity, and improvisation, sustained by myth’s “metaphysical comfort.”

This synthesis grounds the concluding image: ethics as navigational art is no mere allegory. Its compass is calibrated in the forge of mythopoesis; its course is charted with the Other in the eternal return to self.

16.5. The Navigator’s Return: The Open Sea

Thus, we find ourselves not with a map of a coun-

try, but with a method of navigation. Ethics appears not as a coordinate system, but as a compass we assemble ourselves—in dialogue with the Other, forged in the creative crucible of mythopoesis. Its needle is not the cold arrow of duty, but the living tremor of “high passions,” the precise point where truth becomes beautiful and beauty becomes obligatory.

Our work here, then, is not to draw a final line, but to clear the ground for departure. We stand, as it were, on the shore. The ship of our consciousness is built from the timbers of myth; its sides are the very boundaries that both define us and separate us from the elemental sea. To remain safely aboard is to know the myth only as structure. But the primary task—the true voyage—is to set sail into the real waters, to feel their salt, their depth, their unknown currents.

Only by casting off from shore do we feel the water—its salty spray on our faces, its unpredictable force. The element ceases to be a spectacle, becoming the very fabric of action. And when the ship cuts into the living flesh of the sea, the spray flies higher than the masts—and in this salt breath, in the unpredictable swell of the elements, time itself begins to sound differently: it no longer flows indifferently past but pulses in every movement of the soul. The element is no longer a background but a co-participant: its spray is moments, its waves are the rhythms of being itself. In one rhythm beat the heart of the ship and the heart of the soul. It is here, in this unpredictable play of the elements, that action finds its true world, its living space—and time, at last, finds its flesh.

Time finds itself within action—we rediscover time through acting, and time becomes more saturated and eventful the more aesthetic our action. The eternal returns, but its hero can only be one who perceives their action as ‘artistic act’—as risk of meaning itself clothing itself in the image of ‘acting person.’ Then Chronos transforms into Kairos, and the individual will transform into the ‘beautiful’ gates of eternity.

This music is the utopian force of myth-creative thought itself: through living, embodied reason, it opens before us the courage to journey toward new worlds, to touch otherness and be enriched by its diversity—all without losing the core, the vertical axis of the self, which alone grants renewal to the subject. And where there is a

subject, there is singularity: a unique, irreducible spark of the divine that walks hand in hand with the universal, for without the individual, the universal itself would never have been born.

Like an island within the mythic sea, the self contemplates in its fullness the dazzling beauty of the mythopoetic ocean—the realm of genuine, eternal human ideals. The human being is the conduit of this sacred spark within the natural world, the sailor and the singer, forever listening for the tuning fork of beauty and responsibility that resonates at the very heart of an encounter with the world. The course is set not by rules, but by this resonance. The journey is just beginning..!

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