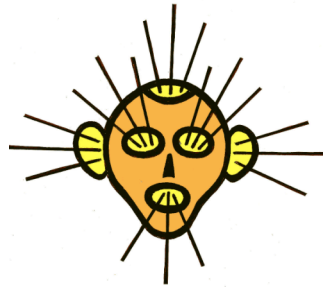




* Approaches to Presentations and Workshops *

This Text Presents a Concept of:



Manifesting Mythical Knowing

Tracking Fantastic Realities

The notions on this web site can be explored through a practice of perceiving and experiencing phenomena mythically. The concepts of ‘archetypal analysis’ and ‘extraordinary understanding’ (presented in other texts on this site) derive in large part from studying the psychological affects of mythical representation. This mode of representing phenomena can reveal archetypal associations of origin and relatedness typically obscured by ordinary assumptions. It accomplishes this re-orientation of attentions by configuring phenomena in unusual but tangibly affecting ways—ways that enable us to track what are, relative to ordinary attitudes, ‘fantastic realities.’

Such representational style is required to emphasize a concurrent interactivity of relationships *among* phenomena that contrasts sharply with the more familiar, progressively linear model for ‘how things work.’ In this manner, the mythic mode provides a way of overtly ‘seeing and saying’ what are significant yet implicit archetypal traits and relationships among ‘the things of the world.’ Mythical representation’s metaphorically dynamic illustrations of overlapping states of being activate awareness of more hidden and complex, thus extraordinary reciprocities. The result can include an expanded sense of ‘scale’ in our understanding as well as a ‘condition of consciousness’ that actually experiences self and world as more-than-normally nuanced and diversified.

Below, I first offer a general perspective on how such mythical knowing relates to ‘ordinary life.’ Following that section are some details on how the pervasive human activity of ‘myth making,’ by deploying ordinarily unfamiliar, even preposterous representations, suggests an essential mode for knowing the irreducible complexities of life and consciousness. Normally discreet, separate states of being or identity become metamorphically layered and linked in this way of ‘seeing.’ In short, this mode provokes experience of contrasts and oppositions (pleasure > < pain, conflict > < intimacy, good > < bad) as not simply ‘competitions’ but as complimentary and co-operative elements of life. As such, mythical representation can bring us into more conscious relationship with relatively extra-ordinary reciprocities of experience and phenomena—actualities that can seem quite fantastic to ordinary assumptions. Thus, the ‘mythical knowing’ that results necessarily disrupts habitual attitudes about identity and reality.

I speak of ‘manifesting’ this mode of knowing because it does not so much result from thinking abstract ‘lines of logic’ as from immersion of awareness in a non-linear complex of contrasting associations. This shift reorients consciousness from a progressive to a constellating mode, a diversification that enables manifestation of a *coherently inconsistent*, thus logically valid, status of non-reductive or inclusive understanding. I show how mythical representation provokes such awareness through its peculiar dynamics of association. The mythological perspective offered here is not one of interpreting the meanings of specific traditional myths within their cultural contexts. My emphasis is upon the psychological and epistemological logics of myth and myth making. Thus I work with people in engaging these modes of knowing to facilitate encounters with irreducible complexity as a *lived reality*.

To ‘enter’ the realm of mythical consciousness overtly is to ‘read life as a palimpsest,’ to ‘see reality kaleidoscopically,’ to inhabit the ‘fun house of variable identity,’ and to ‘walk the mobius strip of complimentary oppositions’—along which black and white, good and bad no longer ‘stand apart.’

*** The Mythical Background of Ordinary Life ***

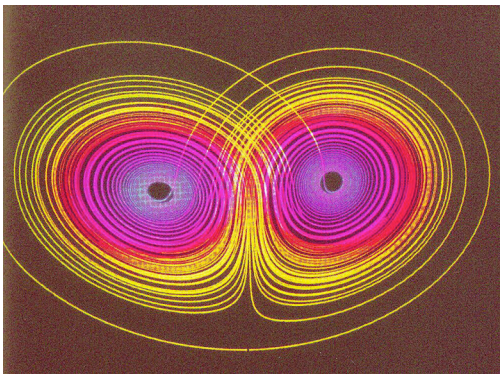
Is there Something Unreal in Our Ordinary Version of Reality?

We dwell in the wake of the Age of Reason. Truth is now defined as a self-consistently rational proposition. Myth is falsehood. Even belief must be rationalized. But what if there is more to our reason than we admit? The 20th Century manifested developments in science and philosophy that contradict simple mechanical explanations of reality. Much of our most reasonable scientific understanding conflicts with ordinary daily assumptions—the sun does not ‘rise,’ matter is not solid, time and space are not constants. Order is now understood to ‘emerge’ from chaotically non-linear contexts. Much of the world according to science is a ‘mythic mystery’ to our ordinary attitudes. Knowledge fields have grown so complex and disparate that no one person can know or unify all there is to know about reality. How do

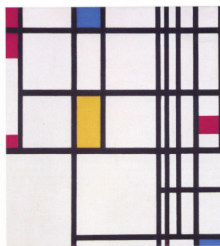
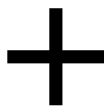
such contrasts between ‘how things really are’ and ‘how we think they are’ affect cultural, social, and spiritual life? What do they mean for the way we think, act, and relate?

Ordinarily, we tend to know things and events as simple parts that can be separately identified and arranged in linear sequences of cause and effect. Our reasoning is thus ‘instrumental,’ obsessed with measurement and systematic mechanical control. Yet these very methods, applied to ‘studying the nature of Nature,’ indicate there is more to reality than this mode can describe: the world so revealed is fantastically turbulent and complex. To ‘think reality all at once’ seems to require ‘thinking in constellations’ rather than in distinct particles and progressive sequences. The result of this more inclusive understanding can be called ‘mythic knowing.’ Indeed, it can reasonably be asserted that reality, in all its irreducible complexities, can *only* be known mythically. Expressions of the non-linear nature of Nature, associated here with mythical dynamics, are actually all around us, from science to art, but our ordinary, reflexively reductive assumptions repress our awareness of these.

Myth in this sense is not so much a type of ‘unreal story’ as a way of representing—thus knowing—complexity *through* multiplicity. This mythic mode evades reducing things to singular states by posing contrasts as related rather than opposed. Each discipline of our knowledge actually manifests such mythically complex dynamics by posing reality as in some way various—a ‘fact’ of science seldom acknowledged. Science does not impose simplistic consistency upon the world—our cultural bias does so. The concurrent, non-linear interactivity of mythical multiplicity is not un-scientific. Instrumental culture is. The world is not how we assume—as both science and myth remind us.



How Do You Know



What you Know?!



An overt shift toward knowing mythically can reveal surprising complexities in relation to many topics: popular culture, art & aesthetics, education, politics, economics, science & technology, sexuality & gender, environmentalism, religion, conflict resolution. All of these

subjects provide radically complex, multiply meaningful contexts of experience when approached mythically. By deliberately emphasizing non-linear dynamics in both psychological experience and the chaotic activities of causation in particular contexts, we can become more aware of ‘how we know what we know’ and thereby how much differently we can know than we realize. Writing, art, storytelling, spirituality, intellectual method, personal relations, political expression, and body-centered practices like dance or yoga all provide provocative contexts in which to practice ‘myth-ologizing’ our habitual reductions of life’s complexities.

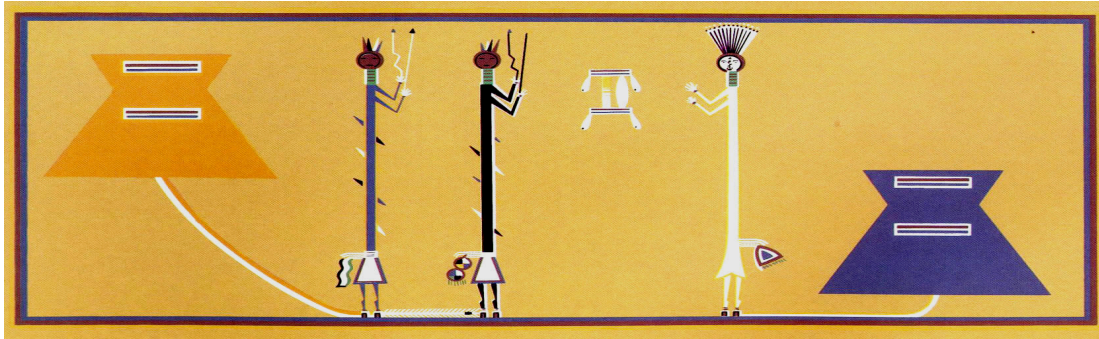
By engaging diverse images, mythic tales, art, literature, poetry, storytelling, scientific theories, and cultural references *in relation to personal experiences*, groups can gain radical reflection upon how we know reductively versus non-reductively—or mechanistically versus mythically. By reconsidering the ordinary as actually extra-ordinary, both logical and experiential understandings can be activated to engage an ‘inter-play of knowings,’ thereby expressing a multiplicity of meanings for identity and reality.

Applying Mythical Knowing to ‘Amplify’ Contemporary Life

By examining mythical representations from our ordinary perspectives, and ordinary reality in the terms of mythic perspective, many repressed aspects of experience and reality emerge as significant. Some of the general questions useful in promoting this awareness are:

- * What are the psychological and epistemological traits of mythical knowing?
- * What is myth and where has it gone in modernity?
- * Why are traditional myths full of transgression, conflict, and trouble?
- * Just how realistic is our ordinary sense of reality?
- * How do modern art, literature, and science relate to myth & religion?
- * What constitutes ritual and spiritual practice in our secular, scientific society?
- * Can practical thinking benefit from the radical complexity of mythical knowing?
- * Is the metamorphosis of mythical multiplicity accessible to literalistic moderns?
- * What are the mythical and psycho-dynamic patterns active
in contemporary culture, politics, technology, and commerce?

Mythical Dynamics are Alive and Pervasive—Despite the Seeming 'Loss of Myth.'



If human consciousness has significantly changed through both biological and cultural evolution, then it seems appropriate to ask what from our past remains pertinent to understanding our present and future. The literalistic definitions of science appear to reduce those overt expressions of mythical representation to fantasy, superstition, and falsehood. Myth, it appears, can no longer be valid.

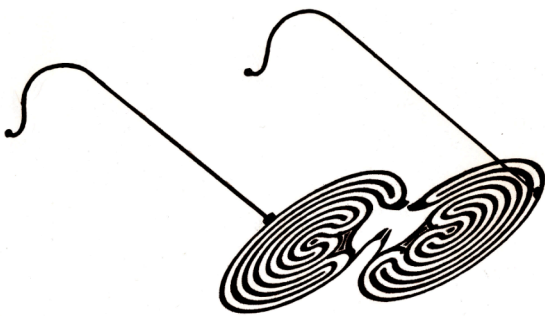
But what if our implicit 'faith' in technology and science is a 'psychologically religious act?' What if our seemingly pragmatic behaviors and mechanical interpretations of reality derive from mythically dynamic associations to extra-ordinary 'forces' and conditions of complexity? What if the 'properties of chemical compounds' are equivalent to 'animating spirits?' What if the daily drive in the car constitutes a ritual act of devotion to a sort of mythic 'god' or 'spirit' configuring identity and society? Might the hourly recitation of the stock exchange status on the radio be an invocation of the mysteries of chaotic dynamics? Are we 'unconscious fetishists and idolaters' who respond to ordinary things as if these are 'magically animated' despite our pragmatic assumptions? What if commercial advertising succeeds in shaping our behavior because it manipulates our unconscious sense of mythical linkage? And consider how often insights in science actually contradict our ordinary assumptions about reality. Could our declared dismissals of myth be a form of irrational denial about 'how things really really are,' about the true complexities of nature? Are we in need of some 'yoga of knowing' to revive more overt awareness of both our psychological experience and the literally fantastic complexities of natural phenomena?

Thingless Things of Thought And Imagination . . .

The realities by which
Reality is known.



Psychologically speaking, all images and concepts used by human consciousness to 'see' and understand phenomena are 'imaginal.' Whether quantitative measurements, empirical descriptions, abstract mathematical theories, or overtly symbolic and metaphorical representations, we perceive and conceive self as well as world *by way of* those 'thingless things of thought.' Any of these can be considered accurate in so far as they re-present phenomena with some corresponding model of dynamic relations. Some models are more linear, some not so. But most of the time we 'see' habitually. It can be important to remember, then:



It's all in how you look at it

Fear Habits More Than Enemies



* Thoughts on the Qualities of Mythical Knowing *

Below are a series of comments on ways the concept of mythical knowing, with its basis in notions of mythical dynamism and archetypal status, relate to psychological, epistemological, and cultural aspects of human engagement with self and world.

On Exceeding The Limits of Knowing Things as Reductive Singularities

A primary purpose for this website is to elaborate the relative roles of reductive and non-reductive perspectives in the formulation of consciousness. The reductive mode is associated with 'reducing things to discreetly separate, singular states' that related to each other in the manner of 'parts in a machine.' Much of the work on this site proceeds from the observation that such reductively definitive description and linearly 'self-consistent' reasoning, though necessary for practical purposes, prove inadequate for describing all aspects of 'reality.' Most obviously, categories of phenomena like the symbolic character of psychological life, the emotional qualities of experience, and the dynamics of meaning-making in language tend to be unsatisfactorily represented by mechanistic definition. One might conclude from this sense of disparity that mechanistic modeling, though useful for defining 'the things of the world,' is not suitable to representing the complexities of human consciousness *to itself*.

However, though thinking in terms of discreetly singular states of being and sequential progressions of causation is profoundly useful for defining and exerting influence over physical phenomena, this way of understanding has demonstrated its limitations even there. When employed to evaluate the activities of complex systems in nature (such as weather and living organisms) those very scientific, quantitative, mathematical modes of analysis that evolved from linearly mechanistic principles of materialistic empiricism *now describe a realm of dynamic activity beyond reductive description*. That is, reductive quantification demonstrates how unpredictably chaotic, non-linear, concurrently interactive, thus radically complex dynamics constitute the base or background conditions for the emergence of predictable order. According to these extensions of scientific method, chaos, as it were, appears to 'come first'—no chaos, no order. Predictable causes and effects are evident but

the reciprocities of phenomena in nature are so indefinite and multi-directional that the turbulence of chaotic dynamics is ever present. Thus reductive method reveals how ‘irreducible dynamism’ pervades the interactivities of manifestations. That is, there are dynamic aspects of reciprocal interactions that necessarily remain ‘un-mappable,’ beyond definition—thus ‘irreducible’ and effectively mysterious.

If self-consistent orderliness is not the ‘baseline’ of how consciousness and the universe manifest, but rather is an unpredictable product of chaotically interactive dynamics, then how are we to appropriately track the ‘ultimate nature of reality’ using reductively linear reasoning? How can we appreciate the irreducible or ‘meta-levels’ of complexity constituting self and world if we rely solely upon reductive perspective, mechanical models, and literalistic representation? How does human knowing exceed the limits of reductive understandings? This question prompts an association between the insights of scientific analysis into the fundamentally non-linear dynamics of nature and cross-cultural characteristics of mythical expression. Creation myths in particular often pose chaos as the ‘original condition’ of existence out of which all creativity emerges. And further, the metaphorically symbolic and metamorphically dynamic qualities of mythical representation can be understood as posing irreducibly complex sets of relationships between ordinarily separate entities—in ways that ‘overlap’ their boundaries. Consequently, singular things become multiple and separate ones interpenetrate. Thus, one can pose a concept of mythical knowing as a radically complex cognitive mode of dynamic modeling—prompted by mythical representation—that enables consciousness to ‘grasp’ conditions of irreducible complexity in Nature.

These associations between mythical representation and the scientifically affirmed non-linear traits of natural dynamism provide a basis for regarding the mythical mode as appropriate for ‘exceeding the limits of reductive thought’ in knowing both mind and matter. It allows us to ‘track’ or ‘figure’ realities that necessarily appear impossible to the perspective of ordinarily mechanistic understanding—or, to ordinarily practical perspectives. Again, this distinction derives from attempts to differentiate *actual modes of consciousness* associated with knowing things as singular entities arranged in linear relationships versus as indeterminably inter-related, overlapping entities arranged in relationships of non-linear interactivities. That distinction is about epistemological modalities. This difference is expressed here as that between knowing things as singularities versus as multiplicities, or, between mechanically exclusive and mythically inclusive knowing.

Of Myth and Myth-ing as Modes of Knowing Multiplicity and Its Indefinite Reciprocities Dynamically

If a distinction between reductive and non-reductive cognitive modes has merit, the question arises about what sorts of representation enable the expression, thus stimulation, of these

contrasting ways of knowing. How are phenomena ‘figured’ so that we ‘know’ them as discreetly singular versus multiply various states of being? Reductive singularity poses separate points of reference that can only be ‘stated one way’ and thus can be related in the progressively linear ‘1, 2, 3’ sequences of typically practical thinking. Mechanical modeling is a prime example, with its longitudinal sequences of actions and reactions, occurring between exclusively defined entities or parts, that generate successive causes and effects. In contrast, a notion of ‘reciprocating multiplicity’ arranges elements more laterally, posing networks or constellations of mutually modifying concurrent interactivities.

The reciprocal ‘back and forth’ of such non-linear relationships is effectively indefinite or ‘un-mappable.’ The factors or elements involved thusly tend to ‘overlap’ due to indistinct boundaries of inter-activity. Reduction to singular status represses awareness of these subtly ambi-valent dynamics, since the reciprocities of their activity cannot be reduced to mechanically linear sequences. Thus one can speak of the mechanical mode as ‘about singular things’ and how these ‘act upon’ each other, whereas the mythical mode is ‘about the multiplicities of things’ and how these constitute a reciprocity of ‘fantastically complex dynamic correspondences.’

In order to effectively convey the significant differences of understanding enabled by these contrasting versions of phenomena, modes for representing them need to be vividly distinctive. Expressing the multiplicities of composite, interactively overlapping entities associated in non-linear networks of reciprocal causation requires a dramatic departure from the more familiar style of reduction to singularities. Thus the dynamic traits of the representational style of myth tend to be oddly disjunctive and provocatively associative. It ‘con-figures’ things and events by con-fusing normally distinct entities in non-linear complexes of associations involving multiple ‘directions of development’ or casual sequences simultaneously. Thereby, its narratives of phenomena necessarily violate mechanistically empirical expectations. It is in reference to such style that one can derive a notion of ‘mythic knowing’ as a cognitive strategy or mode of consciousness appropriate to engaging the multiplicities of radically complex being and meaning.

What “myth” is (as ‘a type of thing’), along with how it functions in constituting cultures and societies, are issues variously described by those who study them. The view taken here is psychological and epistemological: ‘myth as a mode of knowing.’ Thus the ‘things that are called myths,’ along with what these are interpreted to mean in specific cultures, are not the focus of attention here. Instead, the epistemological concern is with ‘how myth myths,’ or how it constitutes a particular type of knowing. In the most general terms, myth takes the form of narratives that portray the ‘nature of phenomena.’ Those narratives tend to be regarded by a modernist perspective of empirical rationalism (with its emphasis upon reductive mechanism) as fantastic, absurd, unreal, or false. The archetypal view offered here regards those relatively ‘unreal’ qualities of mythic tales and images as pivotal to generating a mythical mode of knowing radical or non-linear complexity.

Mythic expressions tend to combine or con-fuse ordinarily separate states of being: animals with humans, forces of nature with intentional consciousness, seemingly natural with super-natural events. In so far as these relatively strange traits of representation might actually provide some valid perspective on reality, it appears that their logic would have to be dynamical rather than literalistic. That is to say, if such representations provide a means of understanding certain types of relationships between factors and events which empirical descriptions of mechanical processes cannot, then they must do so in a metaphorical manner of ‘dynamic modeling.’ It is proposed here that such a style of representation *is required to effectively convey* extra-ordinarily unfamiliar and complex aspects of reality. Mythic representations can express unusual or radically complicated phenomena by deploying associations of things that are dynamically non-linear. By posing metaphors of multiplicity that con-fuse ordinary categories in concurrently overlapping statuses, an impression of ‘manyness in/as/of oneness’ can result. Such is the character of mythically dynamic status: ‘a coherence of interactive discontinuity.’

The ‘syntax of mythic semantics’ suggested in this view is not sequentially logical but constellative. Its logic is ambi-valent or poly-dynamic rather than mono-valent (progressively ordered). The strange conjunctions and associations of mythic style link phenomena in unexpected ways, redirecting attention toward ordinarily obscured dynamics and intuitions of complexity through ‘complimentary disparities.’ These non-linear associations can provoke a more inclusive mode of consciousness by ‘figuring meaning’ so as to suggest multiple yet divergent expressions of significance concurrently. The metamorphic image of a centaur as ‘man-horse’ affectively models valid understandings about human nature by conjoining human and literally non-human bodies. Thereby, the reductive coherence of the ordinarily distinct status of ‘humanness’ is amplified in the extra-ordinary significations of cohering ‘human-horseness.’

The grammatically ambivalent, overtly metaphorical modes of poetic diction and symbolic painting are similar expressions of such a ‘poly-dynamic syntax of significations.’ By using images, concepts, and language in ways that confound ordinary definitions and standards, mythic and poetic expressions dynamically model the meaningful multiplicities of interactive entities involved in the order-generating activities of chaotic conditions (be those of human consciousness, interpersonal relationships, war, or weather). One might call the resulting qualities of meaningfulness ‘metamorphic semantics’ because there is an element of ‘shape shifting’ and interpenetration of ordinary identities. As discussed below, such are the inherent dynamical compositions of both psychological ‘realities’ and the actual conditions of radically interactive natural phenomena.

Myth, thusly regarded, is a way of telling connections between entities and activities that are necessarily repressed by ordinarily reductive perspectives—a repression essential to asserting a ‘practical ordering of things.’ This description suggests a verb form for this type of ‘telling how it is.’ Thus, ‘to myth’ or myth-ing might be understood as a means of linking

phenomena in extra-ordinary ways that model ‘background complexities’ or non-linear contexts of association and relationship. Mythic knowing then becomes a condition of consciousness that in effect manifests the more-than-ordinary dynamics of constellative association and radically complex non-linear causation—a form of consciousness prompted by ‘myth-ing’ the relationships of phenomena.

And again. in order to be appropriate for modeling dynamical qualities of phenomena that are not readily represented in practical and mechanistically literal modes, myth-ing is, relatively speaking, necessarily ‘fantastic.’ Its must constitute an ‘unreal’ style so as to be useful in ‘figuring’ certain ‘conditions of reality’ that are logically inaccessible to habitual reductions and mechanical modeling. However, this description is not meant to equate myth-ing with an imaginative and literary style distinguished here by the term fantasy. Fantasy, in this view, is associated with egoic ‘wish fulfillment.’ Relatively fantastic narrative and imagery that focus upon heroic acts undertaken in simplistic struggles between ‘Good and Evil’ essentially reiterate the primacy of ordinary conditions of identity and social values. Causation in fantasy also tends to follow philosophically mechanistic principles even though expressed using fantastic, impossible, or ‘magical’ references. That is, ordinarily un-real traits of representation are not used to imply irreducible complexities but instead a potential for ‘supernatural’ control. In fantasy, ‘magic’ tends to be portrayed as a way of making things happen by applying ‘leverage’ to accomplish a predictable effect. In this way, ‘fantastic style’ can actually reiterate ordinarily reductive assumptions *as if these were mythically dynamic*.

In distinct contrast, the notion of mythic representation here considered suitable to promoting mythic knowing must somehow challenge and destabilize ordinarily simplistic and predictive assumptions about identity and reality. The extra-ordinary causation in mythically dynamic representation is not simply an act of egoic will but rather a relative mystery of self-organizing chaos. There is more to myth-ing the ‘fantastic realities’ of multiplicity’s irreducible reciprocities than fantastic imagery. This distinction between the egoic and social wish fulfillment of fantasy style and the identity and social order destabilization of mythic style does not mean traditional myths are ‘free of fantasy.’ Rather, the distinction is a psychological and epistemological one useful in discerning when narratives are favoring the reductions of social order or the radically complex dynamics of concurrent being and its irreducibly disjunctive interactivities.

Mythical Accuracy as Metaphoric Modeling of Non-Linear Dynamics

Given the above concept of mythical expression as an ‘un-realistic’ yet suitable means for conveying extra-ordinary complexities of phenomena, how can it ‘be accurate?’

From a rationalistic perspective, if it is not suitable to asserting definitive conditions of existence or meaning, there would seem to be no standard by which to gauge its accuracy. Indeed, the concept of it as a figuring of complexes of diversified, thus contrasting archetypal references suggests that its accuracy must somehow involve inconsistency. Thereby, an ‘accurate mythical mirroring’ of a particular complex phenomena would involve a necessarily conflicted ‘portrait.’ In so far as such representation is accurate it could be termed a ‘non-linear dynamical equivalence.’ That is, this representation does not ‘equal the thing’ portrayed by defining it (like a chemical formula). Rather, it ‘characterizes’ traits of contrasting composition and inter-activity. Thereby, mythical representation of a given complex of archetypal elements of form and activity tends to ‘model its discontinuities’ in whatever imagery is effective. Such modeling involves ‘strange conjunctions.’

Mythical style is thus intrinsically metaphorical and symbolic. This term metaphor derives from a Greek root of *metapehrein* meaning ‘to transfer.’ Metaphors thus transfer ordinary significance or meaning to more unusual contexts or subjects. Words or phrases are applied to objects or actions that these do not literally describe. A ‘hail of words’ is not a literal thing. Yet by ‘transferring’ the meaning associated with hail and hail stones to that of speech and words, a distinctive quality of speech is indicated. In this way a relatively accurate dynamical impression can be conveyed. Traits of ‘X’ ‘are deployed to reveal traits of ‘Y’. One thing or concept becomes representative or symbolic of ‘the ways another is how it is what it is. ‘ The phenomena of the sudden onset despair might thereby be represented as ‘the fall through the trapdoor of depression.’ This can be termed disjunctive representation in that, to ordinary language usage, trapdoor and depression do not ‘go together.’ The association is thus dynamically non-linear.

This metaphorical mode for ‘figuring dynamically’ by way of meaningfully disjunctive juxtapositions is related to the symbolic one in which an image, gesture, or expression overtly ‘takes the place of’ some other thing or concept. Aspects of weather can be metaphorized as an ‘angry storm’ or symbolized as ‘the willful gods.’ These con/fusions of ordinarily distinct conditions, qualities, and images can effectively model the complex interactivities of a subject or object in a manner that both confounds and informs ordinary awareness. One’s attention is alerted to the sense that there is more complexity in the events so described than ordinary perspective tends to acknowledge. Aggregating metaphorical conjunctions into elaborate images or narratives allows for constellating layered associations of such contrasting composites to imply interactivities that more ordinary description cannot

approach. Creation narratives of order emerging from ‘dark voids and swirling emptiness’ in effect accurately model the dynamics of how chaotic behavior in complex systems such as ecologies can ‘self-order’ to produce unpredictable “emergent properties.”

Constellating and Triangulating versus Opposing and Sequencing Activity

Activity occurs ‘between’ things, constituting the effects exerted upon one by another that subsequently generate what is termed a relationship. How those ‘things’ are arranged relative to each other influences the potential dynamics of their actions upon each other.

Constellating here means ‘grouping in sets of three or more’ in contrast to arranging elements in binary oppositions or linear sequences. This ‘clustering’ allows for at least one triangular set of relationships between elements. Triangulated relationships can involve concurrent actions exerted by more than one element of the constellation upon more than one other element. That dynamical context involves simultaneous, poly-valent or multi-directional inter-activity and thus mutually modifying relationships.

This mode of relationship not only models a concurrently diversified context of literal causation but also the disjunctive or non-linear ways that language ‘makes meaning’ through complexes of diversified word meanings. Sentences tend to ‘make meaning’ progressively, but each word derives its significance by way of reference to many other words in a ‘web of meaning’ that is effectively a constellation. Constellation and triangulation of references can thus suggest a radically complex status deriving from triads or triangular sets of reciprocal inter-activity. This dynamical arrangement evades hierarchy and sequence as defining traits of composition and relationship. Mythical accuracy thus depends upon appropriately constellating and triangulating the archetypal references of the more-than-ordinary conditions or phenomena it represents.

Thus, in so far as the identifying traits of some particularly complex status, say for instance those associated with the notion of heroism, are to be ‘well mythed,’ then an appropriately accurate mythical representation would reflect the dynamical diversity of those references portrayed in metaphorical constellations that triangulate rather than sequence their relationships. The ancient Greek narrative of The Odyssey is often regarded as offering, in the portrayal of the protagonist Odysseus, a mythical or archetypal portrait of the hero. That story does indeed provide a figuring of extra-ordinary convolutions of ordinarily real and unreal references. It is possible to ‘read’ Odysseus as ‘the hero’ in a variety of ways—loyal, conniving, generous, ruthless, indulgent, resourceful, triumphant, exceptional, selfish, foolish, violent, and flat out lucky. However, any attempt to assert his heroic posture as defined by any one or even a few of these archetypal references would require repressing many elements of this mythical narrative (a reductive reading which, nonetheless, is often done). It might well be said that part of the ‘accuracy’ of such a mythical representation is its ‘thorough-going inconclusiveness,’ its radically amplifying ambivalence, its ‘shifting constellation of triangulated references.’ There is simply no definitive way to conclusively

assess the accuracy of this ‘portrait of heroism’ in neat oppositions or causal sequences. If there were, it might be appropriate to suspect it lacked ‘mythicality’—or mythical accuracy. The accuracy of myth-ing is thus somehow ‘located’ in the convoluted ways it relates the elements it constellates, in the variable triadic associations of those elements.

Admittedly, both ‘static’ images, such as paintings of knights slaying dragons, and changing narratives like *The Odyssey*, can suggest a sequential set of actions involving succeeding causes and effects. Such ‘reading’ is prompted by perceiving a dynamic of evident oppositions and subsequent resolutions. Knights and dragons are evidently opposed conditions of being in a competition that implies an ‘outcome.’ Odysseus struggles against opposing forces to accomplish his return home. Such relatively more ordinary, linear traits are often evident in the images and events of mythical expressions. But mythical dynamism is not necessarily ‘of the actions figured’ but more particularly in how these are contexted and related. Mythical expression is here seen to derive from the irresolvable aspects of the representations, as suggested by fantastic and ordinarily impossible occurrences. But also in suggesting a multiplicity of traits, possibilities, choices, and meanings. Slaying the dragon might make one hero, but in mythical perspective it is likely to have unforeseen and life-complicating consequences: victory brings trouble. Odysseus is victorious in his single-minded, heroic ambition—but he also behaves in ethically questionable and socially destructive ways.

When images and stories pose this sort of complexity in meaning the mode of triangulation again appears. There is much more to the tale than winning and losing when winning can become losing, though it is still also ‘winning.’ Accurate meaningfulness in a more linear mode of representation is conclusive: good knight triumphs over evil dragon; Odysseus is heroic because he succeeds in returning home and terminating all challenges to his authority. The mythical significance of the story is to be found in the more confounding aspects of its expressions. The reader or hearer is typically compelled to identify with Odysseus’ triumphant self-assertions. Yet upon reflection, these necessarily involve reckless endangerment of his comrades, betrayal, and homicidal violence without regard for community.

Viewed thusly, the implication is that heroism involves just such an irresolvable set of contrasts. The ‘nature of heroism’ is posed in a complex of triangulations elucidating affinities and conflicts between references such as personal assertion, social participation, and violent aggression. The fullness of meaning posed in this inconclusive constellative triangulation (in contrast to sequentially progressive resolution) can be thought of as being ‘in and between’ various ‘points’ of reference. The non-linear complexity of concurrently interactive relationships is thereby ‘made evident’ even though these cannot be definitively described. Meaning in such a context is a condition of reverberating resonance—it cannot ‘settle’ on any one aspect of the triangulated elements without ceasing to be non-linearly dynamical. To succeed heroically is a messy business in mythical terms.

Accurately Triangulating the Affectual Experience of Radical Complexity

In relation to this notion of myth-ing as ‘triangulated meaning,’ its accuracy can be approached in terms of how effectively it presents ‘affectually’ compelling representations of such ‘irresolvable dynamism.’ That is, it would be relatively accurate when its constellating provokes ambi-valent or poly-valent meanings among reasonably valid archetypal associations (as in traits or events arguably associated with ‘heroism’). And it would be effective when it prompts a somehow literal ‘experience’ of that particular confounding archetypal complex *by way of the cognitive inducement of mythical associations*. Thus, a persons reading, listening, or viewing from a ‘mythical perspective’ would be likely to ‘feel’ the confounding intensity of the ‘triangulated archetypal dynamism’ of a particular ‘mythical constellation.’ The irresolvable tensions and contrasts constellated in some reasonably disjunctive set of relationships provide the basis for such experience. Necessarily, however, assessing whether or not such a feeling is an accurate ‘mirror’ of the archetypal associations being ‘figured’ remains a matter of subjective judgment.

This observation further affirms the notion that human consciousness does not generate mythical representations ‘for the sake of definition.’ Quite to the contrary, some argue, the cognitive value of mythical representation is to provoke awareness of and engagement with constellations of *amplifying* rather than reductive references for meaning. In this sense mythical representations are ‘effective’ in so far as they prompt radically complex appreciations of ‘how a thing is’ or ‘what it means’ that might be described as a ‘dissonant meaningfulness’ or ‘cognitive fugue.’ Thus the *affectual* effect is to ‘feel the con-fusions’ of a particular mythical constellation as ‘both this way and that way’ yet ‘neither one nor the other.’ It would seem reasonable that such a dynamic of meaning-making would also be effective if different persons experienced that ‘meaningful diffusion’ differently. And indeed, endless are the arguments about the meanings of myths.

That different persons can experience differing feelings in response to a given mythical representations might also be important as a stimulus to interpersonal discussion of ‘what all does it really really mean?’ This perspective seems to fit with the observation that traditional mythologies constitute narratives and images ‘utilized’ by societies to provoke reflection upon ordinary social consciousness. That is, myths appear to have been told to groups of persons already familiar with them, and at least in part for the purpose of provoking collective reflection upon, and discussion of, what people feel the significance of the metaphorical depictions provided is ‘*in the given social moment*.’ The notion here is that mythical representations appear to have been used to provoke people into seeing, or at least feeling, that things are much more complicated than they ordinarily assume. Given the personal and interpersonal concerns of any specific group of people and their existing social relations, the reactions to a mythical story are likely to be quite different because they can ‘see’ the complexities of its archetypalizing style in various ways. Furthermore, each individual is assumed to have a somewhat different motive for ‘seeing and feeling’ aspects of

the constellated associations. Thus myth-ing might be most affectually and conceptually effective if it provokes energetic discourse among those who engage its ‘multiple truthfulness.’ The fact that cultural mythologies typically present multiple versions or stories of particular myths further supports the notion that mythical accuracy involves ‘indeterminability.’

Mythical Accuracy as Contrasting Stories that Stand the Test of Time

The very notion of ‘story’ is curiously complex. The word derives from the Latin *historia*, obviously related to the English word ‘history.’ But stories are not necessarily histories, as in accounts of literal events in linear chronology. Rather, stories are *tellings* that can be about either ‘imaginal’ or ‘real’ people and events. Yet overtly metaphorical expressions are used in both cases. We seem to rely upon stories to know ourselves, others, and the world. There are historical, literary, and scientific ‘stories of how things are’ commonly shared across societies. Stories thus serve as ‘store houses’ of our identities, knowledge, and understandings. Thereby, a story that is ‘effectively mythical’ would appear to be an ‘accurate representation’ of its subject if it remains a cultural reference (storehouse) for the complexities of a given topic or behavior (such as heroism or transition from adolescence to adulthood) over generational periods of time. That is, it would continue as a ‘reliable storehouse’ presumably because it supplies enduring archetypal provocations for psychological and phenomenal insights into ‘what is not ordinarily obvious.’

These notions of mythical accuracy as ‘appropriately inconclusive non-linear metaphoric modeling,’ do not, however, exclude the possibility of ‘mythical inaccuracy.’ The latter would seem to involve a representation in mythical style that somehow misrepresents the archetypal traits of its ‘dynamical subject.’ Thus, though mythical representation (being metaphorically qualitative rather than literally quantitative) cannot be exactly representative, its manifestations can still be evaluated for more or less appropriate figuring of the radically complex dynamics of particular reciprocal relationships. If The Odyssey constellated its references for heroism around cowardice and indecisiveness, one might wonder about its mythical accuracy.

Again, the multiple possible ‘readings’ and ‘feelings’ arising in response to mythical representations appear to be primary in their epistemological functions across diverse cultural mythologies. Seldom does a cultural collection of mythical narratives contain one single version of a particular story, or only one story depicting archetypal traits of a given topic, such as marriage or social responsibility. Instead, there are typically several versions of a story about specific mythical personages involved in a similar but significant variation of the same basic plot line. There are, then, ‘constellations of constellating stories’ about particularly complex life concerns, such as relationships between children and parents. Here again appears the potential for prompting vigorous discourse among the ‘hearers’ of mythical tales. People confronted with different versions and unresolved complexities are more likely

to reflect upon how the offered metaphorical representations of myth do or do not inform them about their particular experiences.

This trait of myth-ing is most important, as it serves to resist literalistic, singular interpretations. Its variable portraits of a given set of archetypal traits ‘clustering’ around such dynamically complex fields as that of ‘marriage’ serve to amplify the ways in which the potential reciprocities among those references are understood. There appears here the possibility of some correlation between mythical and scientific representations as ‘expressions of the variousness of phenomenal manifestation.’ Scientific method also generates numerous ‘versions’ of ‘how things are what they are.’ These take the form of different disciplines, having different methodologies, such as biology, physics, chemistry, mathematics, etcetera, manifesting in even further diversifications of representation within those disciplinary categories (Classical vs. quantum physics). That is, there are different, in some ways competing aspects of scientific study and theories about scientific data that signify ‘the irresolvable natures of Nature.’ The suggestion here is that scientific accuracy can be involved in mythical representation of irreducibly complex or non-linear dynamical relationships.

Culturally Relative and Psychologically Pervasive Mythical Accuracies

A further concern about mythical accuracy versus inaccuracy as metaphorically dynamical modeling involves cultural contexting. Different cultures manifest different forms of similar social structures. Marriage as the basis of family in one culture might take the form of monogamous life-long partnership between one male and one female person. In another culture there might be a male-centered polygamy. In a third there might be no marriage as such but instead a brother-sister partnership as the center of family life in which romantic and sexual relations effectively exist outside of ‘marriage as filial partnership.’ Given such contextual variations, one might expect accurate mythical modeling of the archetypal associations composing marriage relative to these different contexts to vary. The archetypal references for marriage are not necessarily identical everywhere. However, there might also be some traits that would be relatively consistent across such cultural diversities. Juxtaposing myths concerned with similar topics from various cultures can thus be most provocative in stimulating one’s conscious reflection upon the typically unacknowledged dynamics and significations of one’s particular experience with that topic—such as marriage.

Myth-ing as Primary Cognitive Mode for Knowing Inclusively

By way of Disjunctive Association and Social Deviation

These notions of myth-ing as ‘knowing the multiplicity of things and events’ pose a distinctive epistemology or cognitive strategy in human consciousness. That is, by making associations that are both inconclusive and disjunctive, relative to ordinarily socialized assumptions, relationships between elements of both society and nature are mixed up and more complexly juxtaposed. In one sense, this non-linear mode of association is effectively ‘holistic’ in that it suggests the indefinite inter-relations of entities as parts of intrinsically chaotic natural systems—including social systems. It also provides human intelligence with a mode of relating diversity, disparity, and continuity as complimentary aspects of totality. Some such mode of knowing would seem essential to attaining an accurately ‘unitary’ experience of self and world.

As such, one could expect it to have a prominent role in the development of individual minds as these ‘come to terms’ for the complexities of self and world. And, indeed, the metaphorically inclusive symbolism associated here with mythical knowing is readily observed in the expressions of childhood development. Language usage, imaginative conceptions, and enactments associated with the broad category of ‘play’ often involve non-literalistic and metamorphic representation. This cognitive manipulation of forms and the relationships between them is clearly an intrinsic condition of human consciousness. This view implies that there is much more to childhood ‘make believe’ than a practical enhancement of egoic control and personal confidence. Learning to pragmatically ‘cope’ with the world—in all its complexities—appears to involve myth-ing it.

Practicing the symbolic inclusion/con-fusion of metaphorically imaginal association can generate a sense of correlative reciprocities between things, expressing a profoundly polymorphic sense ability of self and world. Enacting this cognitive manipulation of the status of things is evident in the early phases of cognitive maturation (akin perhaps to Freud’s “polymorphous perversity” of generalized erotic sensitivity). Through this cognitive activity the mind is enabled to engage an interplay between the singularly exclusive distinctions made about ‘what is what’ in the world, commencing in the earliest stages of development, and an ‘imaginal reconstitution’ of those literalized states of being in ways that often appear both practically and dynamically ‘fantastic’ to adult perspective. Yet adults tend to intuitively understand that such ‘reality distortion’ in childhood is somehow essential. In general, the prevalence of this mode appears to typically dissipate with the approach of adolescence and young adulthood’s indoctrination into socially functional, pragmatic roles. However, it is typically preserved by cultures in the special categories of myth and art, in which even adults can continue to engage. Thus the disjunctive quality of myth-ing appears to be not only a

primary aspect of effective early cognitive development but also an essential cognitive strategy in the fullest development of adult human understanding as well.

In regard to the adult value of this ‘modality of disjunctive conceptual inclusion,’ its abrogations of ordinary identity and reality can be considered socially deviant. Such disruption, in so far as it connects or re-connects aspects of self and world that have been necessarily separated by practical definitions or reduced to simplistic oppositions by social standards, could be the principle function of mythical cognition. That is, by manifesting conditions that are improper, fantastic, immoral, unethical, irresolvable, unlawful, inconclusive, and chaotic it exposes the relatively narrow perspectives of socialized reality to a ‘larger world.’ As such, it requires what are—to ordinary perspective—reversals, inversions, loss of control, and confusions of identity. It destabilizes the useful but ultimately dangerous certainties of definitive status, whether as scientific fact, religious belief, or social role and class. It subverts established linear, hierarchic, spectral, and axial alignments—such as the imposition of superiority upon one gender or ethnic group and inferiority on another. Its provocative potency derives from an intensity of ambiguity, a ferocity of ambivalence, an affirmation of emotional impulse and appetite. In this respect, myth-ing is not primarily about propriety, equity, or justice—though it’s narratives often refer to these issues of culture. That is why it must deal in such strange, ordinarily disjunctive constructs such as intentional creation emerging out of ‘empty’ chaos, hermaphrodites, the living dead appetites of vampires, the capricious injustices of moralistic gods, the polymorphic intensities of centaurs, and the murderous pragmatism of ethically righteous cultural heroes.

The broader implication arising from such thoughts is that ‘knowing by way of disjunctive inclusion’ or ‘constellated archetypal complementarities’ might be a ‘cognitive end in itself.’ That is, mythical thinking and expression could well be a sort of therapeutic practice for the mind, a psychic activity similar to dreaming that compensates for the restrictive effects of socially limited thought and pragmatically mechanistic consciousness. A metaphor for this notion is the computer “screen saver” program that generates relatively random patterns rather than the more consistently placed lines of text and text boxes associated with ‘work.’ The disjunctive associations of myth-ing might thusly ‘shuffle cognitive connections’ in a way that imparts a greater flexibility to more ordinary, realistic thought.

Myth-ing Fantastic Complexities of Psychologically Subjective and Phenomenally Objective Realities

Two general categories of phenomena that require ‘being mythed,’ in order to be more inclusively or holistically appreciated than ordinary assumptions allow, are considered here. These are ‘psychological reality’ and the ‘meta-phenomenal field’ of non-linear causation. The former involves ‘how mind works’ (in some contrast to ‘brain function’) along with

‘how life is experienced’ in symbolic and emotional terms. The latter regards the dynamics of complex natural systems, as indicated by the scientific concept of “self-ordering chaotic behavior.” A brief sketch of how each of these contexts is suitable for representation using the poly-dynamic mode of myth-ing is offered here.

The category of psychological or subjective reality refers to how mental cognition functions to produce consciousness—meaning both experiential and conceptual awareness of phenomena (including of its ‘self’). That is, in effect, mind knows the world and mind *as mind*. Consciousness itself is understood here to be an inherently symbolic phenomenon of ‘meaning making’ deriving from diversified cognitive functions (sensorial, emotional, logical, intuitive, mnemonic, etc.) interacting in some mutually modifying, complimentary manner to ‘know.’ That is, numerous cognitive activities of brain function are concurrently active in generating the multiple levels and coherencies of mind (both ‘conscious’ and ‘un’ or ‘sub-conscious’) that produce radically manifold constellations of meaningful signification.

In so far as this is a non-linear inter-activity of indistinguishably interdependent elements, it manifests qualities of metaphorical and metamorphic dynamics. That is, the activities of consciousness involve ‘carrying over’ meanings and cognitions from one category to another, from one cognitive function to another, in a metaphorical interplay that has indefinite associations. Further more, the ‘things of consciousness’ (thoughts, images, feelings, memories) generated by this over-lapping cognitive interactivity are technically ‘*thingless*.’ Thought is a ‘no thing’ of subjective symbolization, the meaningfulness of which derives from indefinite associations among the other ‘cognitive references’ (concepts, feelings, memories) of ‘mind.’ Yet, *by way of such thinglessness are things known*.

Thus humans think by way of metaphorically symbolic subjective references (those ‘no things’ of thought) that ‘identify’ supposed objective states of being (me, you, the house, death, etc.). These references manifest in forms characterized as quantitative (numerical), qualitative (descriptive), and evaluative (good vs. bad judgment). Yet they are, in effect, all arbitrarily abstract representations—not those ‘things of the world’ that they indicate (accurately or not). The meaningfulness of the world thus exists in a ‘nether world’ of human cognition, the linguistic basis of which is itself an indefinite network of referrals of meaning from word to word, concept to concept, composed within an abstract grammatical structure. Thus language, like thought, constitutes another interminable realm of self-referential signification or meaning making that is not the world it ‘names.’ The point here is not that ‘there is no reality’ but that human knowing of reality (accurate and not so) is effectively psychical and the psyche composes its meanings in an indeterminably complex, metaphorically metamorphic activity of thought and symbolization. (That consciousness as such derives from physiological brain activities does not alter this assessment. Study of the neurological ‘mechanisms’ of brain aspects indicates these are concurrently and indeterminably interactive thus ‘overlapping’ as well.)

There is then an oddly objective reality to our subjective one—that of psychical phenomena and experience—which, howsoever ‘imaginal’ and thus ‘thingless.’ has actual causative effects in the world by virtue of how it shapes human actions. The ‘more-than-mechanistic’ dynamism of that objective subjectivity (consciousness or mind) proves difficult to quantify. Its dynamism quite resembles that of the disjunctive modes of mythical representation. Nonetheless, ordinarily literalistic attitudes and pragmatic intentions in consciousness tend to reflexively assume that the world *is as perceived an conceived*. That is, our minds seldom reflect upon how we ‘arrive at’ our assumed identities and versions of reality. Consciousness is typically not ‘self-aware’ aware of the ‘thinglessly objective basis of its subjective awareness of objective phenomena.’ Thus, in order to represent the reality of the subjective psychical realities of consciousness to itself, some extra-ordinary mode of figuration is required that challenges its ordinarily limited ‘self-conscious’ assumptions. The mythical mode can assist us in ‘seeing how we actually know the world’ through metaphorical and metamorphic expressions by overtly re-figuring awareness in ways that reflect the intrinsic dynamism of subjectivity—or the ‘workings of mind.’ Myth-ing is particularly suitable to ‘dynamically accurate portrayal’ of mind’s ‘objective subjectivity.’

Objective phenomena, at least on the meta-scale, manifests complexities similar to those associated here with consciousness. The dynamic qualities of phenomenal activity in complex natural systems (weather, ecologies, organisms) that constitute the objective status of material nature is incomprehensible to any ordinarily practical, mechanistic mode of understanding. Nonetheless, scientific studies of chaotic dynamics and complex systems indicate that orderly consistency associated with mechanistic states actually emerges as a novelty of radically interactive dynamics in chaotic activities: chaotic conditions can self-organize. Under such conditions specific states become unstable, things ‘overlap’ as mutualities of concurrent causation. Instability is a basis of creating continuity. There might be probability but not predictability. Boundaries and causative relationships become difficult if not impossible to exclusively delineate.

The implication here is that there is actually an objective or scientific style of myth-ing.—most overtly manifested in those applications of scientific method that posit empirically actual and mathematically logical conditions of non-linear, chaotically unpredictable, yet somehow order-generating phenomenal activity. In so far as orderliness becomes an “emergent property” of unpredictably chaotic behavior, objective reality begins to appear (relative to ordinary experience and understanding that seek ‘control’ over phenomena) as mysterious or fantastic. Representation of such a reality to human subjectivity, in a meaningfully accurate yet affectively convincing manner, is thus likely to require the extra-ordinary mode of myth-ing.

To repeat, then, disjunctive uncertainty and indeterminable associations in both mind and complex natural systems demonstrate qualities of the mythic mode of representation. Thus the latter seems an appropriate cognitive strategy for effectively engaging these two

categories of phenomena. For mind to know itself and the inclusive character of material manifestation it must myth and be mythed. Again, this seems particularly true in so far as the dynamical complexities of both psychically subjective reality and the non-linear objective phenomena appear logically inaccessible to ordinary societal attitudes. Societies exist by asserting some reductively definitive set of rules and standards for both identity and reality. Thus, representation of the more-than-ordinary conditions of mind and matter is mythical in part because it 'exceeds' or challenges those definitive reductions. However, the persistence of social orders over time requires that these continually assert, or reassert, reductive dominance over the impossible complexities of mythical multiplicity. Society cannot be continually mythical and be practically reductive. In an on-going interplay, ordinary social attitudes both allow and compete with mythical representations, tending to impose reductive interpretations upon even the most extremely metamorphic representations, thus subordinating these to literalistic conditions and simplistic dynamics. This reaction can be termed 'literalistic fundamentalism' and is found in scientific as well as religious versions of 'reduction to singular and absolute truth.'

Myth-ing Links between Ordinary Status and Its Animating Sources

As noted above, what myth is and 'does' are much debated. In the present analysis, the focus is upon how dynamical qualities of mythical representation contribute to extra-ordinary awareness of complex relationships (objective and subjective). This notion extends to a view of myth-ing as a way of linking ordinary things and phenomena with some hidden or special conditions of origin or significance. That is, myths (as 'stories') often tell 'how a thing came to be' or 'why a thing is actually special' in some relatively extra-ordinary manner. A mythic narrative thus links the ordinarily literal status of some thing (be it a river, a manner of acting, or human beings) with some extra-ordinary source or purpose. A particular river might be understood as having holy or special healing qualities because it 'flows from the place of creation.' The abstract concepts of 'Love' or 'War' might be understood as actually 'being gods' or personifications of intentional consciousness that are like but also 'other than' human. To 'make love or war' are thusly linked to more-than-ordinary aspects of causation and significance.

Most cultures depict humans as having been 'put on earth' or created by some such intentional power of creation 'for a particular purpose.' In this way, myths link familiar things with origins that are 'outside' or 'predate' the existing ordinary world, thus giving them unusual significance. The context of creation referred to in this way, indicated by the familiar phrasing, "In the beginning was chaos. Then God created . . .," might be understood as expressing an intuitive understanding that the forms of ordinary things are indeed emergent properties of dynamically non-linear, chaotically self-ordering contexts. In this view, the forms of things and their relationships with each other appear to have been

‘originally animated by’ some force of creativity that existed in a state of relative disorder or chaos. Such an origin posits present existence as being ‘extra-ordinarily animated’ in that it ‘emerges out of disorder’ and by fiat of a non-human (extra-cultural) condition of intentionality. Cultural mythologies often refer to such status as ‘the time of creation,’ indicating a category of time-space that exists in an ‘eternal’ or cyclical rather than historically linear temporality. The time and place of myth is ‘outside time,’ a condition metaphorically similar to the concurrency of non-linear causes and effects typical of chaotically self-ordering phenomena.

Somewhat similarly, mythic representations often link ordinary things with presently existing, if ‘invisible’, intentional consciousness. Most generally referred to using the English word ‘spirit,’ archaic cultures often depict nearly all objects in nature as ‘having consciousness’ or self-animating intentionality—a view often termed animism or pantheism. This sort of linkage provides a sense of how things can ‘actively participate’ in perceiving and responding to other things. This reference suggests how seemingly inanimate ordinary objects might actually constitute the mutually modifying elements of non-linear, overlapping, constellated, sets of relationships found in radically complex natural systems (psyches, ecological environments, the cosmos).

This aspect of myth that figures things as somehow intentional or animated survives even in modern times. Floods might once have been understood as caused by a ‘river god.’ In contemporary context the exceptional event of a flood is associated often with other phenomena such as unusual rains, excessive logging, etcetera. Yet there remains a tendency to ‘understand’ the event as having some intention or emotion. This way of understanding is represented in such expressions as, “an angry river,” or “the storm’s fury,” indicating emotional consciousness if not intention. This is a relatively extra-ordinary reference for cultural standards that posit reality in the mechanistic terms of scientific materialism. Thus it is typically understood as hyperbolic exaggeration or merely a metaphorical ‘figure of speech.’ It is suggested here that such a surviving and seemingly irresistible impulse to represent phenomena in this manner is actually important to our becoming aware of the creative self-organization in chaotic dynamics—a dynamism that is indeed the ‘elemental’ source ‘animating’ such phenomena as floods, storms, love, and wars.

How mythical narratives generally ‘know’ phenomena in this way (as deriving from some intentionality or purpose) is also reflected in how scientific understanding derives from sequences of causation. Though the scientific mode does not suggest emotional conscious or intentionality (with some exceptions, such as the “selfish gene theory”) it does indicate that there are inherent tendencies of influence (or of ‘behavior’) intrinsic to elements and aspects of nature. Certain chemicals have certain ‘properties’ that interact in certain ways with the properties of other chemicals depending upon certain conditions. Rivers have certain traits or characteristics of activity, they respond in certain types of ways to particular changes in surrounding aspects of landscape and weather. And yet their ‘behavior’ is not entirely

predicable. A river is 'hydro-logically' composed of innumerable, ever-changing mechanistic currents. Yet these constitute a chaotic field of activity in which they can abruptly alter relationships with each other and thus the activity of the river as a whole. Here one might say things are knowable because they manifest certain identifying impulses or inclinations *as probabilities*. Because these are not entirely predictable their manifestation suggests 'having some will of their own.' Water has its 'ways of behaving' that identify its 'character,' which gets associated with a form of 'willful unpredictability' under certain types of conditions. However, reliance on linearly mechanistic modes of representing phenomena tends to repress awareness of these implications found even in scientific descriptions.

There is a sense then that myths 'reveal' hidden contexts of cause and effect in a manner dynamically related to some aspects of scientific explanations. Both modes serve to 'tell stories of unseen forces' that are, relatively, extra-ordinary. Thereby emerges the notion that there are overt and covert styles of myth-ing. The overt form indicates 'constellations of archetypal complementarities' linking phenomena in metaphorical representations that often appear 'fantastically impossible' to ordinary perspective. The covert form uses more ordinarily familiar terms and concepts to indicate 'what is not obvious' and even extra-ordinarily complicated. Thereby, the reductively quantitative methods of scientific analysis can pose a covertly non-reductive mythical representation of the irreducibly complex concurrent interactivity of phenomena.

In so far as scientific explanations of phenomena claim to derive from mechanistic principles of causation, these would seem to be inherently reductive. Nonetheless, even these references can posit relatively fantastic conditions of reality without contradicting their basis in the modality of mechanistic dynamism. Thus much of physics offers mechanical models that link ordinary appearances to an animating 'other world' of molecular, atomic, and subatomic structures governed by invisible electromagnetic forces, under the assumption that these have reductively singular status. Yet given their radical departure from ordinary description, such representation might be termed covertly mythical due to its linkage to an extra-ordinary status of origination.

A more overtly extra-ordinary quality of scientific description emerges in its representations of aspects of reality as probabilistic and non-linear rather than ultimately unpredictable. Though these assessments are reasoned by way of seemingly reductive methods of measurement and mathematical calculation, they posit distinctly different dynamical factors than those relatively mechanistic ones used to characterize more ordinarily familiar states of being. Thus again, there appear aspects of science that actually link ordinary status to an extra-ordinary context that is overtly chaotic and thus 'mysterious' to the mechanistic perspective.

To repeat, there appear here two categories of ordinarily unreal yet scientifically real conditions of reality. The mythically complex status of one is posited in a relatively covert

manner, as ‘fantastic sequential mechanism,’ and the other more overtly, as ‘logical mystery of creatively self-ordering non-linear chaos.’ Both instances manifest references to ‘obscure forces’ that ‘animate’ the realm of familiar identity and reality.

Myth-ing as Archetypalizing and Scaling

The notion of there being overt and covert modes of depicting mythical qualities of extraordinary status can be used to relate myth-ing to archetypalizing as a logical activity of elaboration and ‘scaling’ as thinking in various ‘scales’ of complexity. All three activities can generate constellated complexes of non-linear associations. However, mything is the more overtly metaphorical and metamorphic mode of representation.

Mythical representation, in its traditionally metaphorically metamorphic style, is posed here as being ‘effectively affecting’ in providing a dynamic impression or experience of more-than-ordinarily-acknowledged complexity. It uses relatively strange depictions that, by deviating from normative categories of existence and causation, ‘illustrate’ the disjunctive associations and relationships among phenomena. The meaningfulness of such ‘illustrations’ is affectively or emotionally intuited from the non-reductive triangulations of these complementarily contrasting associations. Examples of the ‘imagings’ prompting this ‘sensing of dynamic complexity’ include the many-armed figures of Hindu gods and the various fantastic travails Odysseus encounters on his ‘transition to home from war.’ The notional image of a vampire overtly composes a disjunctive condition of being the ‘living yet dead’ that is sustained by ‘feeding upon the blood’ or ‘life force’ of the living. That this fantastic image appears to have fascinating significance to people suggests it represents a potent constellation of more-than-ordinary archetypal references for a psychologically actual condition of consciousness. Again, such images and stories ‘con-figure’ archetypal sets of associations that are not normally acknowledged and do so in ways that effect an emotive response.

The same constellations of archetypal references implied in these mythic images can be described analytically. A rationally analytic description of the ‘vampire complex’ might involve interpreting it in terms of the how the ‘living dead’ are those who are erotically or relationally incapacitated and thus ‘survive by vampirism’ in the sense that they enact a ‘parasitic socio-pathology’ by dominating others and ‘living off of’ their psychic energies. They experience ‘being alive’ by dominating others and thus ‘appropriating’ the vitality of their lives. Further, the images suggest that such an attitude is somehow seductive to certain other people who ‘fall under the spell’ of that predatory relational attitude and behavior. Connections are thus suggested between ‘the appetite of the living dead’ and an erotic response of the living who appear to both fear and yet long to be ‘fed upon’ by those appetites. Both the mythical representation and its analytical interpretation posit reciprocal relationships between typically unrelated or opposed archetypal categories—the living and

the dead—using metaphorical associations—the ‘living-dead.’ Thus the analytical mode, with its rational intentionality, might be termed covertly mythical.

The practice of archetypal analysis (discussed in texts on the **Presentations and Workshops** page as well as the **Mytho-Logos** page) can then be considered an analytical version of mythical association. Analytical archetypalizing attempts to ‘decipher’ and logically articulate the same sorts of associations that myth ‘figures’ in its disjunctive or ‘deviant’ modality of representation. These respectively metaphorical and analytical methods for tracking significant psychological, linguistic, and dynamic relationships can elaborate the meaningfulness of each other.

Metaphorically mythical and analytically rational modes for amplifying implicit qualities of a subject or object also share a dynamical quality with notions of ‘scale’ and ‘scaling.’ Ecological science deploys a concept of scale involving ratios of space and time. Distinctions between relative parameters of physical territory and duration of time are established to delineate studies of environmental phenomena. The size, shape, and complexity of a given environment, examined over a particular length of time, establish parameters understood to imply a specific scale of proportional relationships. If the parameters of space and time are expanded by or contracted then relative scale is altered. One can thus ‘scale up’ or ‘scale down’ the range of factors to be studied. Tracking relative scale is important to understanding the significance of interactions between environmental factors. The larger the range of references in space and time, that is, the more area considered over the more extensive period of time, the more complex the interactions of environmental factors are likely to be. Indeed, even relatively slight increases in scale are associated in some instances with exponentially more complex sets of relations between aspects of environments. Changes of relations between environmental factors (plants, animals, weather, etc) are not necessarily linked to incremental changes in scale.

That is, sudden disjunctive alterations in complexity of interactivity can occur unpredictably as scale increases over space or time. Thus relative scale can obscure or expose implicit complexities of environments. Studying the more immediately obvious and local dimensions of an environment can result in seriously inaccurate references for its dynamics over extended distances and time frames. Thereby, to understand the ecology of a pond, meadow, or forested area might well require concurrent study of all these and their constellation in relationship to a much larger range or scale of territory and time. Thus arises the notion of ‘scaling up’ as deliberately increasing or ‘scaling down’ as decreasing parameters of reference, then tracking how such shifts alter activities of phenomena and their interactions within and across particular scales.

There are epistemological similarities between this concept of scaling and how linear and non-linear analysis relate to each other. One could say that a mechanistic model of scaling narrows the parameters for tracking phenomena and significance to a sequential range of

possible causation. Linear analysis thus involves ‘scaling down’ to focus upon progressive aspects of environments. In contrast, myth-ing and archetypalizing can be considered as modes for extending the scales of references for complexity into a broader, non-linear field of psychological and phenomenal interactivity. This notion refers to a sense of ‘lateralizing’ the range of typical references, extending causative and signifying associations into a more multi-dimensional scale that involves radial constellations of both linear and longitudinal interactions ‘across space’ *and* ‘over time’ concurrently. Such contexting of scale can reveal traits of ‘self-organizing chaotic dynamics’ by posting an *indefinite* causative field of events, thoughts, and symbolic significations that occur concurrently or simultaneously. However, such a sense of expansive scale also limits the definitive capacity of myth-ing and archetypalizing. As such, these modalities are unsuitable for asserting any exactly conclusive descriptions or absolute interpretations about the order and consequences of those relationships.

All three modes of elaborating complexities (mything, archetypalizing, and scalling) can be used to suggest a multi-dimensional sense of causal relationships occurring between phenomena. That is, the dynamical traits of concurrent interactivity do not quite ‘fit’ in three dimensions of space scaled over a singularly progressive framing of uni-linear time. ‘Lateralized’ interactivity among triangulated constellations of mutually modifying factors suggests a simultaneity of influence that is ‘un-chartable’ in those familiar four dimensions. Thus one can consider reference to an ‘n-dimensional’ condition in which the dimensional parameters for phenomenal activity remain undetermined. A metaphor of a fifth dimension can offer a more particular contexting for the lateral and radial activities of concurrency that are continually occurring ‘across’ space and ‘in’ time even as linear time also ‘moves forward’—though perhaps ‘in all directions at once.’ From these perspectives, the scaling of mything and archetypalizing are logically indefinite.

Mythical Representations as Foundation of, Yet Challenge to, Social Order

Society, as a formal expression of culture (being some set of concepts about ‘how humans are to be human’ in the universe), is often understood as standing ‘in contrast to’ Nature. Social identity is thereby structured ‘against Nature’ in some fundamental regard. Accordingly, society and its cultural basis tend to describe human identity and its social context as somehow ‘apart from’ the rest of the natural world. Different cultures identify their social orders as being more or less in conflict with ‘the rest of nature.’ This contrast is most evident in the human trait of overtly distinguishing socially proper and improper behaviors. That is, humans tend to ‘divide’ their traits and impulses into the ‘social’ versus the ‘anti-social’—even though the latter might well be considered ‘natural.’ It might be ‘part of nature’ for humans to act violently. However, societies impose distinctive conditions under which violent behavior is overtly defined as ‘socially human’ versus socially forbidden. Certainly various animal species demonstrate ‘codes’ of ‘social behavior’ that evidently limit or repress certain tendencies, such as physical aggression. What they do not

appear to do is consciously ‘found’ their identity upon abstract concepts of ‘how to be a particular creature’ in distinction from other creatures. Humans appear to know themselves as ‘other than’ the rest of nature.

In addition to this split between social humanity and animal or natural behavior, culture clearly demonstrates a sense of ‘apartness’ or alienness simply by making overt efforts to ‘establish and maintain relationship with’ the non-human world. This self-conscious effort to ‘define relations with the non-human’ can take a posture of being dominantly superior to it or of seeking reciprocal kinship within it. Thus cultural concepts are concerned both with how humans ‘belong to’ and how humans are ‘different from’ the world. In relation to that potential disparity, mythical linking between aspects of ordinary and extra-ordinary status can serve both these concerns. On one side, mythical representations can assert how existing social order emerges from or was ‘created by’ Nature and Cosmos. Culture is thereby validated and affirmed as ‘of the whole.’ On the other side, mythical representation can posit complexities of causation, motive, and necessity that actually challenge social standards of identity and propriety. Here the validity of at least some cultural assertions can be called into question by mythical representations whose triangulation of complex associations contradict the reductions of socially approved standards. Through myth, then, culture can validate its structures as well as actually provoke reflection upon the limitations of its own definitions.

When a culture asserts that ‘gods created us’ and in so doing declared rules for how humans are to properly structure their social order (as in the “Ten Commandments”), then its ordinary status is both identified with and validated by an extra-ordinary mythical reference: social order is valid because Nature/God made it so. However, the uncertainty and archetypal diversity of mythical representations provide a rather unstable basis for uniformly predictable, unified social identity and personal behavior. The ‘natural range’ of human experience and behavior does not ‘fit in’ to socially structured roles, identity, and reality. Despite their relationships, myth tends not to be as reductive as social ‘law’ due to the mythical mode’s modeling of irreducible natural complexities. Social law exists to enable reductive judgments about what is proper or improper, good or bad. Thus there arises a social tendency to confuse reductive social rules with non-reductive mythic references—since the latter can be used to affirm the former. Subsequently, simplistically literalistic interpretations of a culture’s own mythical accounts of dynamic reality are generated. Thereby, the potential for knowing irreducible complexities provided by mythical representations is often obviated by these reductive social interpretations and unreflective cultural beliefs.

To be sure, mythical narratives can be said to posit reductive models of social identity, such as male superiority over women. Myths are not neatly distinguishable from social ‘narratives’ of identity and reality. Indeed, what is posed here as mythical dynamism or representation tends to manifest *in association with* more reductive social definitions. This is part of the point being made about how culture seeks to validate its rules for being human *by way of* mythical references to extra-ordinary status and complexity. There appears a sort of dialectic

between myth-as-cultural-validation and myth-as-social-critique. Thus, though social reduction is often found in the mythical narratives of most cultures, a cultural mythology as a broad set of narratives typically manifests some contradictions of such assertions. For example, though males might tend generally to be figured as dominant, there will often appear some contrasting model, such as an instance of female priority that is exceptional in regard to that society's typical gender roles. To be mythical in the terms used here, there must be just such associative ambivalence in order to model the more-than-socially defined traits of natural complexity. Herein arises the inherent conflict between the mythical as a mode of knowing complexities and the purposes of rules and rolls that assert abstractly structured social identities and order. The latter can usually find justification for just about any simplified interpretation in the vast complexes of mythical representations. But, taken as a whole, cultural mythologies tend to contradict most social reductions at some point.

Thus, in attempting to understand the role of mythical representation in societies it is essential to remember how the complexity of the former, with its attendant qualities of social deviance, is irresistibly exploited by social order to reinforce the latter's orthodox standards of identity, reality, and cultural belief. In the view offered here, behavior associated with the notion of religion involves this reductive reaction of social order toward a culture's own mythical representations. Religious orthodoxies tend to impose absolute social values that are justified in reference to the ambiguous complexities of mythical representations. Social members who can effectively control the assertion of such orthodoxies gain considerable control over other social members. Much power over others is to be had by this means. Thus a similar effort to define the meaning of mythical references is typical of political social behaviors. It is inevitable then that considerable disputation about the 'correct interpretation of mythical references' as the basis for social power arises. The phenomena is evidenced by the many conflicting Christian sects that compete in asserting the 'proper reading' of the mythical representations of their mutually revered link to a validating, more-than-human source of culture in The Bible. Again, similarly, political parties vie to claim the benediction of cultural myths and mythic heroes upon their version of 'proper social order and identity.'

Such argument about 'the true reading' emphasizes the concept that the dominance of ordinary social standards and attitudes is, quite naturally, challenged by the inconclusive multiplicities of mythical representation and knowing. To 'go mythical' is to depart from the established standardized interpretations of reality and the 'proper order of things.' To 'go social' is to reflexively reduce the implications of mythical multiplicities. This tendency of myth-ing to disturb ordinary social assumptions is presented here as the 'primary function of myth.' Without being exposed to such provocation by way of experiencing the intensities of mythical ambiguity, the reductive grasp of social order on consciousness tends to remain undisturbed. Yet again, myth is clearly as important in providing a basis for validating the necessary reductions of social orders. No myth—no basis for culture and society.

Nonetheless, though continuity of social order is essential to human survival, it also can pose a threat to human survival. The potential diminution of cognitive capacities deriving from social propriety's restricted engagement with the irreducibly diversified states of relationship and being posited by mythical multiplicities can have devastating consequences for human awareness. Individual persons can tend to become 'cut off' from the complexity of their own psyches as well as that of the 'outer world.' Social collectives similarly tend to exist within simplistic sets of references for identity and reality when the mythic modalities are too repressed. Social orthodoxies not submitted to mythical deconstruction are dangerous.

However, society 'cannot help itself.' Myths and mythical representations are compulsively idealized by ordinary social order in ways that 'arrest' the provocative impetus of their dynamically interactive archetypal references. The term fundamentalism describes how mythical dynamism is reduced to simplistic 'truths' in religious, political, and even scientific contexts. Thus the potency of mythic ambiguity must often be 'redeemed' by reconsidering or re-cognizing what mythical representation might actually be implying about self and world. The relationships between social order and myth-ing are frustratingly convoluted. Yet this appears to be the 'nature of human nature.' Throughout human history most societies seem to have understood that they must at least occasionally submit their standardized assumptions to mythical reflections, thereby revealing inherent contradictions and denials of complexities in an effort to restore more complex, thus adaptive awareness. Some would term that move one of "psychological compensation." In this sense, societies occasionally 'compensate' their members for the repressive effects of ordinary status by allowing some brief foray into extra-ordinary, mythical dynamism. However, this description might be more appropriate for the activity of entertainment in which people are merely 'titillated' by limited exposure to mythical representations. Such superficial engagement with mything's destabilizing 'mirror' evades serious reflection upon the limitations of social order.

Mythical Validity as Lived Reality and 'The Absence of Myth' In an 'Age of Instrumental Reason'

It is proposed above that ordinarily socialized identity and reality act to resist the complex awareness of mythical knowing and do so in part for practical purposes. Maintaining a functional continuum of social order requires that reduction of complex perspectives. Thus, even in societies that periodically promote a temporary shift in emphasis toward mythical perspective, it seems likely individuals will experience some difficulty in making the 'leap' from ordinary to extra-ordinary awareness. Given habituation to ordinary status, a merely conceptual proposition that a person is 'irreducibly complex' is not likely to induce a transformation of one's identification from social roles to extra-social manifestation of selfhood *as a mythically self-organizing field of chaotic phenomena*. If social identity is one's typically accepted 'lived status' then what could induce a sense of shift to an 'alternate reality?' To become even briefly valid, mythical status must somehow overwhelm the

dominance of social status. This implies that dislodging the reductive grip of socialized assumptions requires more than a rational argument if the status of one's 'lived reality' is to be significantly altered.

Thereby, the potential potency of mythic knowing for conveying appreciation of extra-ordinary significance and complexity of dynamic activity would seem to derive from an experiential quality of 'lived status.' If mythical knowing as a cognitive phenomena is to not only manifest but is to become affirmed in spite of social order, then a person must somehow experience 'living extra-ordinary complexity' as a fully real condition. It is this conundrum that seems to require the 'shock value' of mythical representation—and, as discussed below, the embodied gestures of ritual enactments. That is, since mythic expressions can appear thoroughly absurd to ordinary perspectives, extreme measures are likely required to enable 'inhabiting the realities of myth.' And, as noted, many cultures have configured their social orders so as to occasionally break with ordinary status for the sake of affirming the validity of such representations. The remnant traditions of Carnival and Mardi Gras illustrate this point.

Thus it appears reasonable to assume that the experience of 'lived mythical status' cannot be fully experienced unless society, at some moment, in some context, overtly departed from its normative reductions and assumptions to affirm that there is indeed a valid status of 'irreducibly complex being.' Though that shift constitutes a challenge to any social order (in part because such an acknowledgment tends to undermine its literalistic standards of ethics, morality, identity, and reality) it appears an exceptionally difficult task for a social order based on scientific materialism. How is such a 'ruling orthodoxy' to validate the disjunctive associations of mythical style?

The exceptional emphasis placed upon literalistic reality by modernist idealization of 'scientific materialism' has served to repress possibilities for 'living mythical reality' *to an historically exceptional degree*. Combined with a religious tradition in Christianity that reduces its mythical representations to literal historical events, the cultural milieu of modernity is, comparatively, fantastically resistant to 'living mythically.' Its ordinary assumptions are extra-ordinarily ordinary. It attempts to confine its reasoning to singularly self-consistent rationalistic progressions for the purpose of 'explaining everything' and generating instrumental technological control over all phenomena. It has prompted an effort to fit all of existence into one single reality frame of hierarchically ordered, mechanically functional, quantitatively measurable dynamics defined by that instrumental logic.

Though there has been no shortage of historical examples of fundamentalist reduction among human cultures, this one, with its standard of quantitative rationalism, represents the most extreme form on record. And yet, it has in effect pulled that very foundation out from under its reductive crusade by generating scientifically valid accounts of fundamental uncertainty, unpredictability, and irreducible complexity in phenomenal dynamics. Thus far, however, the

impact of this scientific re-mything of mechanism does not appear to have been ‘socialized.’ A valid societal status for even this ‘scientifically mythical knowing’ remains ‘absent.’ Or, as some put it, in the aftermath of the ‘age of reason’ we are destined to dwell in the ‘absence of myth.’ The trap laid by the extremely fundamentalist reductions of the ‘culture of instrumental reason’ is insidious. Given this context, the only viable way to validate mythical experience in a socially acceptable manner is to assert its ‘truth’ in literalistic and absolute terms. That is, we are prone to rationalize our experiences of irreducible complexity as ‘the one and only truth’—and that assertion invalidates mythical dynamism.

Nonetheless, affinity for mythical representations persist—though mostly couched in forms regarded as entertainment and ‘unreal fantasy.’ An overt longing by many for experience of mythically dynamic status is openly acknowledged. But how is this to be approached given the social invalidity of such status? Returning to the notion of affectual or affective validation of mythical dynamism by experiencing it, this requires generating some felt quality of diversified archetypal complexities. Here there arises the option of trying to provoke such experiences ‘outside’ of social affirmation. And indeed, there are examples of people, alone or in groups, attempting to invoke such experience while suspending the pervasive influence of reductive social standards. At the very least, such attempts provide the possibility to engage in subsequent reflection upon one’s ‘experience of the invalid experience of mythical reality.’

Affirming Mythical Knowing through Experience of Ritual Enactment

Even in the field of mythological studies, discourse upon the character and functions of myth tends to be rationalistically reductive. Many an interpretation of mythical expression reduces it to a function of social order and the imposition of social orthodoxies. No few scholars discuss myth exclusively in terms of written texts. Yet anthropological study provides adequate evidence that mythic narratives originally derive from archaic cultural conditions based upon orality rather than literacy. Encountering mythic narratives was thus a public affair involving speech. And further, those narratives appear often to have been involved in or served as reference to ritual practices in which metaphorical representations of extra-ordinary status were enacted. It is not difficult to conclude from such information that human societies have required ‘bodily manifestations’ of mythical status to both experience and validate it. Somehow it appears important to ‘become other,’ to ‘take on’ the form, appearance, or behaviors of more-than-ordinary being. Ritualizations provide the context for validating experiences of mythical knowing by manifesting it ‘as lived reality.’

To enhance this experiencing of the ‘alternative reality’ of irreducibly complex, indefinitely diversified totality, people have long induced ‘altered states of consciousness.’ Activities involving dance, song, meditation, pilgrimage, physical endurance, abstinence from ordinary pursuits, theatrical enactments of mythic narratives, transgressions of societal roles, and

ingestion of psychoactive substances have all been employed in these efforts. There are echoes of those practices in modern ones such as participation in sports competitions, drug use, costume parties, and game playing. Perhaps the most significant difference between the archaic and modern versions is a matter of contexting.

In the archaic conditions, an overt sense of valid alternate reality seems to have been acknowledged *as or more primary than* ordinary social reality. In the modernist condition, these ‘breaks with the ordinary’ tend to be considered entertainments and ‘releases of tension’ that exist to facilitate continued personal subordination to an unchallenged ordinary order of reality. Awareness of this contrast is useful in making attempts to generate some slightly more valid contexting for engaging mythical knowing as ‘lived reality.’ It might not be too extreme a statement to assert that validating mythical status constitutes ‘modernist cultural heresy.’ There appear, as yet, no socially approved ritual enactments of ‘actually becoming the embodiment of the emergent properties of chaotically self-organizing non-linear phenomena.’

For further comments on mythical dynamism, concurrently diversified status, and ritual enactments see the **Concurrent Becoming**, **Arts of Precipitating Participation**, and **Images and Enactments** pages of this website.

