

The Rupture of Being: From the Ontological Abyss of War to the Transfigured Self

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This article analyses the ‘rupture of being’ as a limiting existential experience caused by war. It examines the ontic state in which a traumatic past permeates the future, forming a ‘trace of inevitability’ and leading to a radical collapse of the predictable world. Based on a synthesis of S. Zweig’s existential-biographical method, Z. Bauman’s theory of liquid modernity, R. Kearney’s narrative hermeneutics, and J.-L. Marion’s phenomenology, this study examines metaphysical entropy through the prism of ‘saturated phenomena’. The author’s concepts of ‘bleeding nationhood’ and the ‘Icon of Nationhood’ are utilised as analytical tools. The study conceptualises the ‘wounded human’s’ path of initiation: a transition from the paralysing Idol of war to the Living Countenance. This encounter determines the transformation of the personal core. Through this rebirth, the phenomenon of the Living Icon is revealed, ensuring salvation directly from the epicenter of chaos. Overcoming the rupture of being and emerging from the ontological abyss is achieved through spiritual initiation. This process replaces rigid constructions with a new architecture of consciousness and a dynamic renewal of the spirit, creating a sustainable bridge to the recovered Logos.

Keywords: war, rupture of being, saturated phenomenon, bleeding nationhood

INTRODUCTION

Global destruction and ruins, which have marked the contemporary era, actualise a rethinking of the metaphysical matrix governing the genesis and processes of decay of the world’s established foundations. The current rupture of being, catalysed by the full-scale war in Ukraine, is by no means an instantaneous accident; rather, it represents the culmination of tectonic-ontological shifts initiated long before the first explosion. In the cognitive dimension, this state can be characterised as a radical inversion of time: the destructive intentions of the past do not dissipate, but instead form a ‘trace of inevitability’. The world of yesterday does not disappear; it implants its traumatic meanings into the horizon of the future, transforming the present catastrophe not into a coincidence, but into a structural necessity. The roots of chaos and hostility sown in the past sprout into the day after tomorrow. Thus, the author proposes the existential metaphor that pierces through: ‘yesterday, which is always ahead’.

This process of systemic disintegration is deeply reflected by S. Zweig in *The World of Yesterday* (1943). Recalling the ideas of Sigmund Freud, writer notes that the constructed cultural and social world is merely a thin crust – a fragile pellicle that can be instantaneously shredded by the eruptive forces simmering beneath it. Like molten magma, these forces seethe in the subterranean depths of civilisation, seeking a point of breakthrough. S. Zweig states: 'We have been forced to learn that there is no ground under our feet, no rights, no freedom, no security' (Zweig 1943: vi). This leads to a fundamental question: how to avoid total paralysis when facing such a primordial abyss?

Contemporary philosophical discourse on war focuses on technocratic violence and the resulting security crises. C. Kutz (2025) examines moral dilemmas in 'remote warfare' and self-defense technologies. Concurrently, the theological consequences of confrontations transforming the global order are analysed through religious philosophy. J. Berkman (2024) explains the ecclesiological function of the church during periods of geopolitical turmoil. This trajectory is expanded by P. Goujon (2026), who justifies combining pragmatic rationality and ethical empathy in church mediation. In turn, D. Burzo (2026) conceptualises the phenomenon of 'absolute war' as a direct consequence of scientific and technological progress, offering updated spiritual foundations to overcome the existing geopolitical instability.

This ethical-philosophical paradigm is expanded by A. Roussel (2026), who interprets war as a cascading crisis destabilising security. F. Gros undertakes a philosophical deconstruction of 'total war', postulating its origin within a triad of human passions: greed, passion and vanity. The impact of the current full-scale invasion on the existential choice of Ukrainians and national consciousness is analysed by M. Kamionka (2026), who conceptualises levels of patriotism and migration factors.

The nature of micro- and macro-level destruction capturing the 'rupture of being' is analysed by F. Hartog (2024) and D. Halpern (2026). Anthropological and bioethical dimensions of contemporary hybrid conflicts – reflecting the global landscape of trauma from the Middle East to postcolonial disputes and redefining human vulnerability – were formulated during the Paris Institute for Advanced Study lecture series '*Rupture. Do we Live in an Era of Ruptures, and of What Kind?*' (2026). Despite research focusing on war and existential trauma, academic discourse lacks a holistic analysis of overcoming the transcendent experiences caused by an encounter with ultimate chaos. This study addresses this gap by introducing new meaning-making foundations necessary for the survival of the ruptured Ego under conditions of liquid emptiness.

The theoretical framework of the article encompasses the problems of existential trauma and identity fragmentation caused by total war. The interdisciplinary methodological scaffolding unfolds at the intersection of Z. Bauman's critical social philosophy, S. Zweig's existential-biographical method, and R. Kearney's narrative hermeneutic optics. This synthesis enables the analysis of traumatic memory and substantiates the necessity of narrative reconstruction of historical events to overcome the subject's self-estrangement.

J.-L. Marion's phenomenological approach serves as the central element of the study. His concept of 'saturated phenomena' is applied to explicate war as an 'Idol-event' that paralyses the subject's intentionality. This instrumentation is necessitated by the search for new meaning-making foundations for the subject's survival under conditions where familiar ontological pillars are destroyed.

The research hypothesis posits that overcoming existential paralysis ('Idol') is possible through its transformation into the horizon of the 'Icon' and the Living Countenance (Apparition). As key results, the study theoretically substantiates the metaphor of temporal inversion

(‘yesterday, which is always ahead’) and constitutes the concept of ‘bleeding nationhood’. Integrating R. Kearney’s sacramental-narrative theory of imagination and J.-L. Marion’s conception of the Icon allows for the formation of a holistic hermeneutic matrix to analyse the subject’s spiritual resilience under conditions of ‘absolute war’.

Within the proposed model, the phenomenological ‘movement of God’ shifts the ‘wounded human’ (wounded subject) from a state of permanent suffering into an active, creative *modus* of existence. Convergence through the archetypal Triad (Father–Mother–Subject) transforms destructive shock into the energy of ontological plasticity, providing a robust analytical framework for investigating narrative viability in contemporary philosophy.

THE MANTLE PLUME OF FATE AND LIQUID MODERNITY

It should be noted that the ‘ontological partition’ of existence occurs through the collapse of familiar foundations – a profound shock that brings the ‘stagnant yesterday’ to the surface, forcing a realisation of the catastrophe’s inevitability. Within this framework, the existential hue of this state outlines a metaphysics of human fate. As the evidence suggests, ‘Fate always knows how to find the path to the man she needs for her secret designs, even when he tries to hide from her’ (Zweig 1943: vii). Analysing this phenomenon, S. Zweig emphasises the dramatic inexorability, describing the dissolution of the Austro-Hungarian Empire and his own transformation from a citizen into a refugee – a man without documents, without a country, and without a voice: ‘Overnight I had fallen one step lower... I had become an emigrant, a “refugee”... an enemy alien... By a stroke of a pen the meaning of a whole life was transformed into nonsense’ (Zweig 1943: 408, 412).

This dramatic transformation of an individual into a ‘citizen Nobody’, conceptualised by Zweig, finds the theoretical justification in G. Agamben’s (1998) concept of *Homo Sacer*. The state of ‘bare life’ (*nuda vita*) is established under institutional pressure, nullifying human existence: deprived of legal rights and sovereign protection, the subject is reduced to ‘nothingness’. Under the impact of catastrophes, the individual plunges into a metaphysical void, becoming a contemporary *homo sacer* – vulnerable to brute violence, where this period is experienced as an existential failure. Concurrently, this collapse of the familiar world, described by R. Otto (1958) as an encounter with the numinous, by M. Heidegger (1998) as the perspective of the ‘loving possible’, by E. Levinas (1987) as an ‘impersonal presence’ (*il y a*), and by Augustine (1961) as an ontological ‘non-being’ elevated to the category of ‘Nothingness’ (*nihil*), actualises the subject’s liminal states. ‘The original meaning of the term *sacer* presents us with the enigma of a sacredness that is henceforth inseparable from any connection with the religious’ (Agamben 1998: 79). Thus, ruptures occurring in the sacred-ontological dimension and erasing the former personality subsequently become an ‘archive of identity’ in the context of the search for narrative resilience.

In order to further clarify the external factors determining this structural shift, it is necessary to turn to Z. Bauman’s sociological concept, which helps us understand the conditions that preceded the explosion: a ‘mantle plume’ that broke through the metaphysical crust of our reality. Specifically, Z. Bauman (2000) argued that humanity has entered an era of liquid modernity, defined by the erosion of structured stability and a transition into a state of constant flux. Drawing on this perspective, the individual in this shifting reality becomes hyper-mobile but unburdened by lasting commitments, rendering the world profoundly vulnerable: ‘This phenomenon... is the combined experience of unsteadiness (the lack of a secure foothold), uncertainty (the lack of a firm orientation), and insecurity (the lack of a safe protection)’ (Bauman

2000: 160). The human beings are reduced to 'disposable parts,' and their lives are similar to an auto repair shop where anyone can be replaced or thrown away like faulty detail: 'Precarious economic and social conditions train people... to perceive the world as a container full of disposable objects; the whole world – including other human beings' (Bauman 2000: 162).

While Bauman diagnoses a mere 'liquidity' of social structures, a deeper metaphysical and phenomenological analysis reveals that this fluid disposability has reached its terminal limits, forcing the individual to 'harden' into a mechanical component where the inner flow of existential time is frozen. To decode this internal rupture, it is essential to turn to the voices of Ukrainian thinkers conceptualising the catastrophe directly from its epicentre. Here, the concept of 'wounded human,' introduced by Olena Romanova (2024), demonstrates how the 'existential explosion' transforms the individual into a vessel of collective pain, as she observes:

There is an unquenchable pain that turns into mourning for the country as a whole, which is being mercilessly destroyed. This deconstructive period continues, and therefore there are no prospects for the cessation of national sorrow, which means that dramatic experiences will not subside (Romanova 2024: 352–353).

Building upon this theoretical foundation, Romanova's conceptualisation emphasises that this 'body of war' represents a terminal point of vulnerability. It is no longer just an individual experiencing fear; it is a collective existential condition where the boundaries between the 'self' and the 'suffering nation' become blurred. Evidently, the boundaries between 'I' and 'the state' are erased, plunging the individual into the abyss of a pulsating wound in the burning fabric of the universe – into the socio-anthropological corpus of war. In this space, the individual becomes a target of existential pain: their world, which they carried beneath their skin and beneath the veil of consciousness, is under constant attack. Furthermore, it is important to emphasise that the framework of geopolitical conflict penetrates the intimate fabric of familial ties. The subject is trapped between the 'choice of love' (devotion to the lineage) and the 'choice of enmity' imposed by ideological saturation.

This 'internal war' – where siblings or parents and children find themselves on opposite sides of an ideological and literal front – strips the individual of their previous identity layers. 'Outbursts of hatred and revenge alternate with fading and turn into a state of pity for Others (compatriots and relatives) and for oneself, multiplied by despair and despondency' (Romanova 2024: 352).

As a direct consequence, the chthonic forces of war lead to the severing of ancestral threads – the memory of a joyful childhood (being-together) collides with the stark reality of hostility from one's neighbour. The windows through which the world was once viewed in unison are shattered; the sleeves of a single garment are torn asunder, intermingling intimate family life with the jagged shards of lost meanings. The analysis of the deconstructed edifice of being shows that collective blood-existence disappears, dissolving into a state of 'liquid pain.' Cast into this space of terminal vulnerability – having experienced the horror of the loss of the family's fundamental unity and the fear of the state's potential demise – the subject is compelled to seek a resolution not in the restoration of the past, but through a radical transformation of their inner being. In a sense, what is required is a 'refilling' of the inner river of existence.

This state of being trapped within the 'body of war' is further exacerbated by the collapse of temporal orientation. If the present is dominated by the 'unquenchable pain' of the '*body of war*', the future is shrouded in ontological uncertainty. Serhii Poradiuk (2025) conceptualises

this phenomenon through a negative connotation, which fundamentally alters the subject's temporal perception. He notes:

The nihilism of war narratives in human consciousness is characteristic of the 'being-after-now' mode... The absence of defined horizons excites in a person the fear of the unknown... turning into a new unrecognizable Nothing (Poradiuk 2025: 37).

Consequently, this profound encounter with the sacred reconstructs the true potential of R. Kearney's narrative imagination. As the philosopher writes: 'Our position outside of ourselves can too easily lead to self-estrangement' (Kearney 2003: 132), which is why an individual requires a 'higher order' entity to avoid total detachment and becoming a liquid Nothingness. These entities are divine figures: the Lord, the Mother of God, and Jesus. The Marian apparition offers salvation from self-delusion for the suffering 'wounded human'. Enveloped in the shroud of evil from a brutal event, the subject cannot escape independently. Preventing a descent into what Kearney terms an 'alienated, world-detached interiority' necessitates a transcendental anchor – namely, narrative reworking and historical reconstruction – to achieve creative plasticity for recreating the self. Accordingly, the following section attempts to reconfigure being through J.-L. Marion's concepts, utilising his phenomena for healing. By synthesising imagination and consciousness to rewrite the war narrative through the invisible sacred, the subject seeks a key to transcend pain.

FROM SATURATED PHENOMENA TO THE ICON OF NATIONHOOD

At this stage, it is necessary to transition from ontological liquidity to the characterisation of phenomenological dimensions. In order to analyse the rupture of being, we must incorporate the concepts of J.-L. Marion, whose strategies allow us to define war as an 'Idol-event' that oversaturates the subject with ultimate intuitive processes exceeding the logical chains of acceptable reality. In the original text Marion explains the necessity of the saturated phenomenon – to which war belongs – as follows: 'It proves impossible to subsume an intuition under an adequate concept' (Marion 2005: 156).

The figure of God, emerging to overcome the categories of 'everydayness' or 'banality', constitutes a 'phenomenon of revelation':

The saturated phenomenon thus culminates in the paradox of the type of revelation, as it concentrates within itself, as the figure of Christ establishes the possibility – at once an Event, an Idol, a Flesh and an Icon (Marion 2013: 395).

Applying this theoretical framework to the current situation of being buried under ontological ruins, J.-L. Marion's triad becomes strikingly clear:

- A Historical Event manifests as the War itself;
- The Idol is the frozen gaze, the paralysing horror;
- The Flesh is the self-sensing vulnerability and suffering – the experience of pain in every cell of the body.

Beyond the framework of the destroyed world, the Icon emerges – the invisible. It is the locus toward which prayers ascend; a celestial window through which one seeks the strength to endure the rupture. In the specific context of the Ukrainian experience, the Icon acquires a specific civic-political and maternal dimension: it becomes the prototype of the Motherland, appearing before the 'wounded human' by war as a sacred Face covered by the 'Scarf of

Nationhood' (Ukr. *Khustka derzhavnosti*). She sees her exhausted people with their suffering flesh and frozen gazes trapped in the Idol of war: 'In the Idol, as in the statue or the painting, the goal is deferred' (Marion 1991: 41).

To break this paralysis, the *Icon of Nationhood* emerges, conceptualised here as the 'Mother-State'. Given J.-L. Marion's assertion that logical keys do not exist within this context of upheaval, the saving, healing route must be sought in the intuitive: within the surrounding reality of the Visible and the Invisible, the Manifested and the Manifesting. Consequently, the Icon realises that her people cannot reach the goal. This is not a distant institution, but a maternal figure wearing the 'Scarf of Nationhood'. In Marion's sense, the Icon violates the equilibrium of human vision, plunging the gaze into 'infinite depth'. When the foundation of the state moans, saturated with the smoke of war, we can assume that this Icon, uniting with the nation's pain, begins to weep with blood. 'Red tears' are not just an image of pain; they manifest the Earth itself, soaked in blood, where the state acts as a Motherland seeking a new form. Here, the Icon acquires Flesh: bloody tears.

Flesh does not simply receive an impression from the outside, but experiences itself and affects itself within itself, suffering from and enjoying itself... It is precisely in flesh that the saturated phenomenon finds its ultimate locus of manifestation, where the invisible becomes tangible as absolute auto-affection (Marion 2013: 318).

Accordingly, facing this weeping Icon, the nation – the people – is forced to make a final choice. The individual gaze, once frozen in the Idol of horror, now encounters the 'Gaze of the Invisible', demanding a response:

The Idol thus presents itself as the reflection of the individual, as an aim of the visible which, at a certain point in its goal, turns back on itself, reflects itself in itself, thus qualifying as invisible that which it can no longer aim at (Marion 1991: 41).

In this context, the prototype of nationhood (the Motherland) unfolds in its sacrificial depth: her maternal essence opens up to shelter the Ukrainian people with her Veil, much like the *Theotokos* protects the faithful with her *Omophorion*. In this sacrificial depth, the *Icon-Motherland* assists the individual with her 'clues', becoming a living compass at the epicenter of tragedy.

The *Icon* of the state, covered by this maternal scarf, looks at the subject, asking: to remain and suffer under the bombs, to take up the defense of the land as part of the body of war, or to seek a new existence in migration? Within this perspective, the 'Apocalypse of the Visible' occurs: the familiar world is destroyed, but the Icon, standing as a symbol of the right to the Land, – remains as an infinite excess that can neither be ignored nor extinguished.

The Idol places its center of gravity in the gaze of man... The Icon, which breaks the balance of human vision by plunging it into an infinite depth, marks such an advance of God that even in times of the greatest distress, indifference cannot lose it (Marion 1991: 37).

Thus, the Icon becomes the final ontological anchor, preventing the subject from dissolving into the void and preparing the soul for a direct encounter with the Living Countenance.

THE TRANSITION FROM ICON TO THE LIVING COUNTENANCE: EXISTENTIAL HEALING

However, it must be emphasised that in the ultimate epicentre of tragedy, the Icon undergoes a final metamorphosis. It ceases to be purely a 'window' to the invisible and manifests as a

Living Countenance. This transition marks a crucial point in the Phenomenology of Illumination: the *Icon* is no longer just observed; it develops into an active *Apparition*. This encounter triggers a 'sacred awe' – a noetic vibration in the 'wounded human's' core (the solar plexus).

Moreover, this resonance signifies the end of ontological paralysis and acts as a spiritual bridge to a new Logos. This 'internal bell', where the 'bleeding nationhood' ceases to be a sign of pain and becomes a manifestation of Presence, provides the 'wounded human' with a navigational compass to become a plastic-spiritual sculptor of one's own recovered being. In this state, the 'Scarf of Nationhood' unfolds, it does not just cover the subject; it radiates a warmth that reverses the entropy of death. Here, the archetypal *Trinity of Nationhood* finds its fullness: the Father (the strengthening Spirit), the Motherland (the sheltering Flesh/Earth), and the individual (the Son/Subject). This sophianic principle turns the cold structure of law into a living, protective Cathedral. This moment of spiritual illumination acts as a divine 'stop-order' against the void.

In this 'battlefield baptism', the 'bleeding nationhood' undergoes a final alchemy: the bloody tears of trauma are transmuted into a 'divine dew' – a crystal-clear living water that washes away the Jaspersian 'split' of consciousness. 'We want, as it were, to jump out of ourselves, to leap beyond ourselves, so as to find an Archimedean point of support outside of any relation between subject and object' (Jaspers 2009: 32). One no longer faces a rupture of being as a fragmented part; the 'wounded human' emerges from this immersion as a 'warrior of spirit', whose inner core is no longer frozen, but re-melted into a new form. If the war sought to shatter the individual into 'disposable' fragments, the encounter with the Mother-State's *Icon* restores the capacity to reform. From this perspective, the 'bleeding nationhood' provides the essential warmth that makes the human soul plastic once more. As a result, we move from the shattered ice of liquid modernity to the creative resilience of the plastic subject. Thus, the *Icon* does not return us to the past; it launches us into a future where the 'wounded human' becomes the demiurge of one's own recovered being.

Narrative imagination provides us with a transition from a position of passive victimization to a position of active survival. By transforming our wounds into words, we cease to be mere victims of history and become, in a certain sense, authors of our own lives (Kearney 2002: 139).

In conclusion, the state (which could disappear as the Invisible Divine Face) acts in the image of the Protecting Veil of the Theotokos, where the 'red tears' of the *Icon* become a manifestation of ultimate solidarity. It follows that this Mother-State takes upon herself the burden of the 'wounded human's' pain, utilising these bloody tears to provide a clue, a piece of evidence for the lost child of earth and sky. According to J.-L. Marion, the *Icon* represents an 'advance of God' that even in times of greatest calamity and indifference cannot be 'bought' or ignored. Ultimately, through the divine figure of the 'Mother-State' (as the *Theotokos*), who sends messages of salvation, God Himself is manifested. As a consequence, The *Icon* appears as a prototype of the Mother of God, longing to take off her 'Scarf of Nationhood' to cover her child – a son in the person of the Ukrainian.

Based on J.-L. Marion, the *Idol* as the horror of war – which 'places its center of gravity in the human gaze' (Marion 1991: 37) – paralyses and appears as a deferred goal: the human future is postponed while looking into the mirror of the *Idol*. In response to this paralysis, the Mother-State unfolds her 'Scarf of Nationhood', acting as the Veil of the *Theotokos* to shelter the child of suffering. This *Icon* takes the pain of the 'wounded human' upon herself to warm and protect them from the chaos of destruction. Here, the divine intention manifests, and

finally, the invisible Icon acquires Flesh – tears as a sign of the solidarity of the Earth-Country with the person. These tears are not nameless; they are the blood of the Earth itself, seeking to wrap the ‘wounded human’ in the warmth of the national Veil, preventing them from dissolving into the void of the rupture. Thanks to this Icon, the ‘deferred goal’ returns: one no longer looks into the mirror of death, but gazes into the infinite depth of the Motherland, gaining the strength to become a Subject once more.

In doing so, through this maternal ‘Scarf of Nationhood’, the Mother-State performs an act of existential healing. By covering her child with the national Veil, she warms the ‘frozen’ soul, providing the spiritual and ontological heat necessary for the ‘wounded human’ to thaw from the paralysis of the Idol. This ‘warming’ serves as a prerequisite for what follows: it prepares the subject for a radical transformation of form. Having received this warmth, the individual reaches a state of ‘consent to change’, a readiness to move toward that which remains undestroyed.

The existential meaning of this process is revealed through R. Kearney’s concept of ‘narrative hospitality’. According to the philosopher’s idea, it is precisely this ‘emotional and cognitive warming of memory’ that prepares the wounded soul for self-reconciliation and opens up a horizon toward the future. Serving as a prerequisite for catharsis, it provides the shattered ‘I’ with a ‘readiness to change and the capacity to move forward – toward that which remains beyond the ruins’ (Kearney 2002: 141). Thus, the warmth of the transcendent Presence melts the numbness of trauma (Idol), shifting the ‘wounded human’ into a creative mode of ontological plasticity.

Narrative hospitality enables us to accept the stories of our own suffering without being consumed by them. This emotional and cognitive warming of memory is a prerequisite for catharsis, providing the shattered ‘I’ with a readiness to change and the capacity to move forward – toward that which remains beyond the ruins (Kearney 2002: 141).

At its deepest level, the saturated phenomenon of the ‘bleeding nationhood’ converges with the aforementioned concept of plasticity. If the trauma of war threatened to turn the ‘wounded human’ into a ‘disposable’ element of history (as in Z. Bauman’s liquid modernity), the maternal Icon restores the staple of being. This internal ‘re-melting’ of the subject, initiated by the warmth of the Veil, allows one to leap from the fire-and-ice clutches of a rupturing world to a new form of existence.

In light of the arguments presented above, this transition is not exclusively symbolic; it reflects the primal mystery of birth itself, where life emerges through maternal blood and pain to be washed into clarity. In this ‘battlefield baptism’, by merging with the Mother-State under the gaze of the Father, the ‘wounded human’ achieves a state of Theanthropism (God-manhood). Here, the Son is not just a biological entity, but the human being who, through this sacrificial ‘re-melting’, restores the divine image within oneself. The blood of the Earth (Mother) and the spirit of the Heavens (Father) crystallise in the subject, turning the ‘broken part’ into a whole.

In the final ontological fruition, this crystalline spirit is not just a shield of protection, but a sword of light forged in the furnace of tragedy. Having rediscovered the Father’s presence through the depths of one’s own fall, the ‘wounded human’ is resurrected in spirit and Flesh. Now, one stands not as a victim, but as a guardian, ready to defend the Motherland with one’s own body and this newly forged ‘sword of being’. The divine rain dissolved the horror of the void, transmuting the ruins of existence into a ‘diamond of eternity’. The subject becomes

a sculptor-warrior, prepared to transition from the sacred stillness of the *Icon* to the dynamic renewal of a new becoming.

CONCLUSIONS

This study explores the existential core of the individual encountering horror within the rupture of being. This deconstruction serves as a 'focal point' for a new subjectivity emerging from the ruins of yesterday's world. Overcoming the rupture of being requires metaphysical reconfiguration rather than restoring the past. Integrating R. Kearney's narrative approach with J.-L. Marion's phenomenology helps reconstruct the structural components of memory. Introducing the phenomena of divine figures, including the warmth of the Icon of the Nationhood, catalyses this transformation, melting the numbness of trauma into a resilient mode of existence.

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Būties plyšimas: nuo ontologinės karo bedugnės iki savasties transfigūracijos

Santrauka

Straipsnyje analizuojamas „būties plyšimas“ kaip ribinė egzistencinė patirtis, kurią sukelia karas. Nagrinėjama ontinė būklė, kai traumuojanti praeitis persmelkia ateitį, suformuodama „neišvengiamybės pėdsaką“ ir sukeldama radikalų nuspėjamo pasaulio griuvimą. Remiantis S. Zweigo egzistenciniu-biografiniu metodu, Z. Baumano takiosios modernybės teorija, R. Kearney'io naratyvine hermeneutika ir J.-L. Mariono fenomenologija, metafizinė entropija nagrinėjama per „prisotintų fenomenų“ prizmę. Analizei pasitelkiami autoriaus suformuluoti „kraujuojančio tautiškumo“ ir „tautiškumo ikonos“ konceptai. Tyrime conceptualizuojamas „sužeisto žmogaus“ iniciacijos kelias – perėjimas nuo paralyžiuojančio karo „stabo“ prie „gyvojo veido“. Šis susitikimas lemia asmenybės branduolio transformaciją. Per šį atgimimą atsiskleidžia „gyvosios ikonos“ fenomenas, užtikrinantis išsigelbėjimą tiesiogiai iš chaoso epicentro. Būties plyšimas įveikiamas ir iš ontologinės bedugnės iškylama pasitelkus dvasinę iniciaciją. Šis procesas pakeičia sustingusias konstrukcijas nauja sąmonės architektūra ir dinamišku dvasios atsinaujinimu, taip nutiesiant tvarų tiltą į susigrąžintąjį „Logosą“.

Reikšminiai žodžiai: karas, būties plyšimas, prisotintas fenomenas, kraujuojantis tautiškumas