

## Codes, Myths, Narratives and Presuppositions

### Case Study – The ‘Coming-of-Age Myth’ and the Erosion of Commanded Honour

#### Overview

This case study analyzes how contemporary culture encodes ontological distortions through narrative simulation. It demonstrates how a simple but emotionally loaded theme—**freedom through self-definition**—undermines biblical morality by masking rebellion as maturity and repackaging alienation as virtue.


#### 1. The Code: “Freedom is a Good Thing”

At first glance, this appears benign—even virtuous. But within popular discourse, the **code** of freedom has undergone typological drift. It no longer signifies freedom *for* righteousness, but freedom *from* restraint. In this recast form, it functions as a **moral and modal command**: “You must be free,” and “Only the autonomous are good.”

Within this frame, the **5th Commandment**—“Honour thy father and thy mother”—is no longer seen as a divine moral imperative but as an obstacle to be overcome. **Moral duty is displaced by the emotional right to self-expression**, severed from relational obligation.

#### 2. The Myth: “Coming of Age Means Breaking Free”


The myth that animates this code is deeply embedded in Western narrative consciousness: *the child becomes a true self only by rejecting their parents' beliefs, boundaries, and authority*.

 **Mythic structure:** The parent is re-cast as obstacle, the self as suppressed seed, the rupture as rite of passage.

This myth invokes archetypes of innocence, struggle, and triumphant individuation—but its moral foundation is distorted. Rather than maturity being marked by wisdom and honour, it is portrayed as emancipation through rejection.

#### 3. The Narrative: Emotional Legitimization Through Story

A feature film is produced. Its protagonist is a misunderstood youth whose growth is tied to casting off inherited constraints—especially religious or traditional ones. By the climax, the act of rebellion is recoded as heroic self-realization.

 The film is emotionally compelling. It wins awards. It becomes curriculum. It circulates.

The **narrative does not argue**—it immerses. It creates a moral and affective environment where the **code and myth feel true**. This bypasses logic and appeals directly to **imaginative and emotional alignment**.

#### 4. The Presupposition: Cultural Invisibility and Moral Coercion

Once such narratives are normalized, the embedded myth and code are **no longer questioned**. They become **presuppositional**—baked into social discourse and aesthetic judgment. To question them is to appear regressive, authoritarian, or emotionally cruel.

🧠 “Why are you against freedom?” becomes the reflexive charge.

Thus, what began as a **code** becomes a **moral reflex**, made socially invisible through repetition and acclaim.

#### 📌 Discernment Required

Without ontological anchoring, the conscience is not deceived by false propositions—it is **re-patterned by simulations**. The biblical call to **honour one’s parents** becomes, in such a world, not just outdated—but offensive. Here, **discernment is not merely doctrinal—it is semiotic**.

To resist such distortions is not to reject storytelling, but to **reclaim narrative under moral truth**—where freedom is rightly ordered, not divinely dislocated.