



*Paper No. 1*

# *The Death of the Author*

# I LEAVE MY BODY TO SCIENCE AND MY LIFE STORY TO LITERATURE

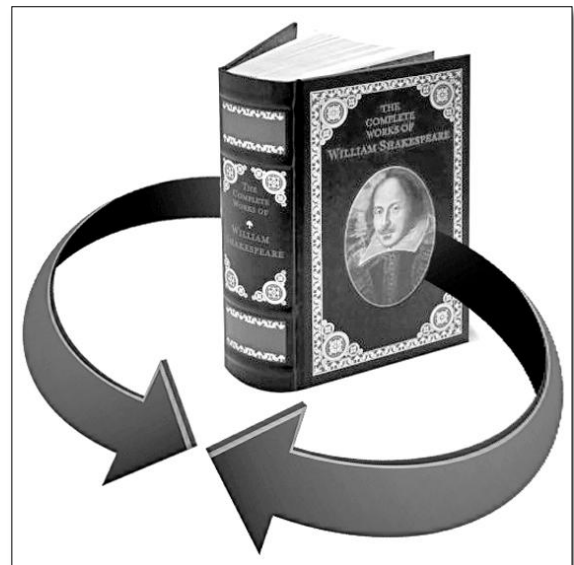
Roland Barthes famously announced the death of the Author in 1967 to make it clear there was no longer a single authority when it came to the meaning of a text. The obituary he penned contained a great deal of important information about the life of the deceased, the cause of death and so on, but it failed to acknowledge the awkward fact that there was a corpse to dispose of.

In the case of the dead Author, a body of work and a life story are left behind, and measures have to be taken to ensure that the decomposition of one does not result in the ruination of the other. After 47 years, the task facing the literary undertaker seems particularly gruesome, but it is has to be performed if a state of Gorgeousness is to come into being.

The DMRI agrees with Barthes that the life story of an author should not be treated as a definitive guide to the meaning of their work, but it also thinks that when a writer gives up the ghost, their life story immediately goes from being a work of nonfiction to a work of fiction, which means it becomes a text to be compared with others as a way of generating new meaning.

The Institute is committed to exploring ways that the death of the Author can be used to extract dark meaning from the universe. One example is the literal death of Shakespeare (or perhaps even the *literary* death of Shakespeare since almost none of the details of his life are known for certain

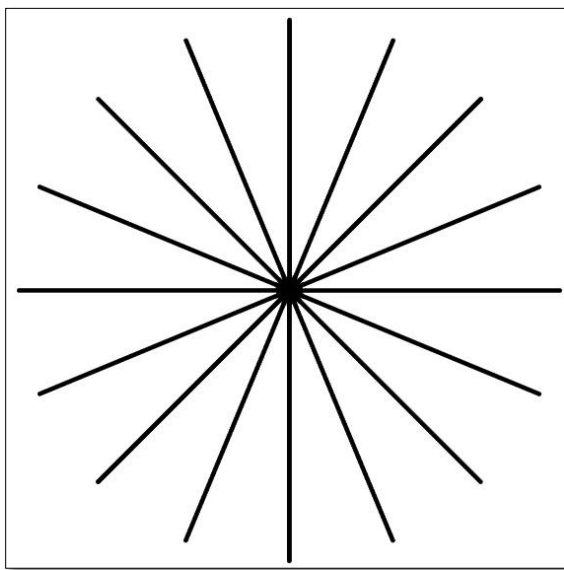
and, as a dead author, his life story becomes just another text). The most popular version of his story begins and ends at exactly the same point: the date of his birth and death are the same, which not only reminds us that every life goes full circle, but it also gives us the opportunity to create a Shakespeare-Rosen bridge by gluing the front and back pages of the Bard's *Complete Works* together.



**Figure 1: The front and back covers of *The Complete Works* are folded back and joined together to create a Shakespeare-Rosen bridge (not to be confused with a wormhole of self-reflexivity).**

When the circle is closed, causing a fictional plotline and a “factual” timeline to become

indistinguishable, a bookwormhole is opened up. This allows us to extract dark meaning from familiar things in the intelligible universe while also illuminating two hidden features of our own lives (namely that life stories are not linear, and the beginning and the end of life are the same point). A Shakespeare-Rosen bridge informs us that what we call “birth” and what we call “death” are just words for different directions through the same door.



**Figure 2: Seen from above, *The Complete Works* becomes a star radiating meaning. “To be or not to be” is no longer the question – it is a circular argument about existence which becomes eternal because it begins and ends in the same way (“To be or not to be or not to be or not to be...”)**

The opening of a bookwormhole also increases the chances of the dead Author being able to find a stable passageway through which to enter the afterlife, although the appropriate actions need to be taken with regard to the corpse to make sure that the death of the Author and the resulting birth of the reader don’t end up

simply becoming the reincarnation of the Author in the guise of the reader.

In most cases, the easiest way to dispose of a body is to burn it. Rather than being seen as an attempt to destroy a text, a cremation can be approached as a necessary step on the way to achieving a Shakespeare-Rosen sense of closure about the death of the Author. If the funeral service is performed properly, it becomes an act of creation because it produces the ashes of the Author which can then be scattered over other texts and assimilated by the reader as something new and alive.

Literary field theory states that information cannot be destroyed, which means that death is not the end – it is simply a transition from nonfiction to fiction. As the form changes, it acquires new meaning.

When the Author dies, their soul enters the *Book of the Dead*, in which it is possible to become a lucid character if the 192 spelling tests are passed successfully. A truly lucid character is effectively their own author, guiding themselves safely through the undercurrents of the funerary text and into the literary afterlife. They establish the Rule of Three by becoming their own Holy Trinity of Author, Character and Reader. This closed circle is impossible to observe from outside but it can still be entered and experienced from within when birth and death become conjoined twins (one living, one dead) and a sense of closure becomes an opening.

The transmigration of the soul of the dead Author mirrors the journey of language as it gradually becomes self-aware, eventually leading to the point where it is able to

compose and comprehend itself. This linguistic singularity, where language becomes a closed circle and meaning is seen directly for the first time, is the “final beginning” signposted by almost all of the DMRI’s experiments...

Rising from the ashes, the Word is self-realised as its own Author-God. It becomes omnipotent and invisible, inexpressible and always already known in its own universe. It also marks the end of history (that is, the end of *written* and *spoken* history) in our universe because it is the point at which meaning sheds its linguistic skin and acquires the ability to communicate itself at the speed of thought, jumping directly into our apprehension without the need for a verbal springboard.

The death of *recorded* history is the birth of *thought* history, and since all communication and understanding within the latter are instantaneous, the entire existence of history is played out in a flash inside the nucleus of the present moment. The birth and death of history are merely directions in and out of the eternal now.

There is no doubt that the evolution of language towards self-awareness will have a profound effect on our perception of time – one only needs to take a map and mark on it where the map is, or add the creation of a timeline to the end of a timeline to see how this is possible.

While it may seem odd that an organisation engaged in vigorous linguistic experimentation is aiming for the eradication of language as we know it, the total assimilation of words by the Logos is no different to the assimilation of the dead

Author’s ashes by the reader because it creates a point-blank business card for a simultaneous opening and closure. Language is only a means to an end, and that end becomes a beginning when the last ever word is uttered. Language is a *means to meaning*, a way of liberating the huge amount of dark meaning concealed inside the full stop.

Just like the prisoner who escapes from a riddle by creating a saw out of sore hands, and a horse out of a hoarse voice, the DMRI is using words as tools to access what exists beyond the limits of language. In the same way that a blueprint of a prison can aid a prisoner’s escape from it, a blackprint of language can reveal the secret passages that offer escape from a life sentence of words. First we move beyond the duality of *black versus white*, then beyond even the duality of *singularity versus duality*, which places us outside the legible universe, in a hidden dimension where thought becomes as fluid as living ink, where grey matter becomes quicksilver, and the reader becomes a mind reader or a seer.

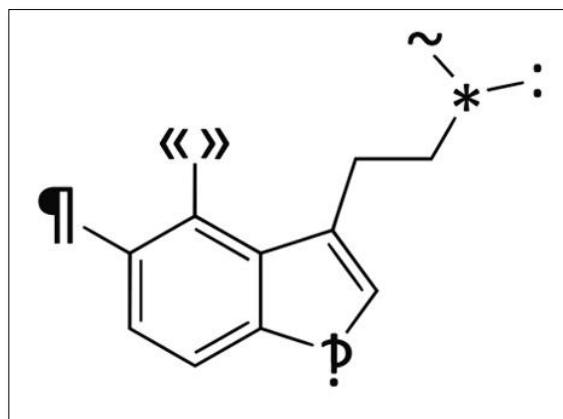
As dark meaning is uncovered, it creates the kind of lucidity reported by those who bypass the normal mental filters of everyday life with the use of psychedelic drugs. Interestingly, those who take DMT report encounters with entities made of light that possess bewilderingly advanced technology and the ability to instantaneously communicate huge amounts of information without words. Experiences of “machine elves”, as they are often called, are consistent with what has been uncovered in the DMRI’s experiments with mind-altering substances.

In 2012, Professor Charles McLuhan embarked on the world's first structured research into a powerful but mysterious substance called INK which is believed to be released by the editorial gland<sup>1</sup> when an author faces death, leading to out-of-body-of-work experiences and communication with literary critics in other dimensions.

Firstly, McLuhan produced a batch of INK via the following alchemical process in the DMRI's laboratory:

1. *Calcination.* The prima materia for the operation is extracted from a dead author's life story and cremated in a blaze of glory. A eulogy is then read out.
2. *Dissolution.* The ashes are dissolved in the spirit of the age. As the literary material is broken down further, hidden meanings, which had previously been unconscious, begin to float to the surface. Thought becomes fluid.
3. *Separation.* The "alchemist" decides which elements should be kept and which should be discarded. The ego or authorial superiority of the writer is separated from the meaning of the text and thrown away. Other dogmatic attitudes towards interpretation are also dispensed with so the material can be seen with a fresh eye.
4. *Conjunction.* The saved elements are combined and held together with an adhesive made from grammatical particles. What seemed like mutually exclusive interpretations are now unified. The ambiguities of the material are embraced.

5. *Fermentation.* The dark shadow cast by the author's body of work is incorporated so that new imagery and symbolism can help to define the material. As the substance is rejuvenated, it becomes "the ambrosia of the literary critics".
6. *Distillation.* The substance's higher properties, which can now be perceived, are applied to themselves using the fractal technique, which results in the material becoming self-aware. The INK is alive.
7. *Coagulation.* The material turns itself into a highly concentrated magnum opus of dark meaning and offers a bridge between the worlds of light and lightlessness.



**Figure 3: Trace amounts of Darkmethyl-tryptameaning occur naturally in all works of literature, but it is believed that a much larger quantity is released into a body of work by the editorial gland to help an author navigate the *Book of the Dead*.**

Once the INK had been created, the next step for Professor McLuhan was to begin administering doses to volunteer "readers". A total of six volunteers were given daily reading material in quantities which began at 0.1mg/kg of INK on a piece of blotting paper and increased by increments of

<sup>1</sup> Postulated as the answer to the author-reader problem.

0.1mg/kg each day until either the upper limit of 1mg/kg was reached or the meaning of the material could not be tolerated.

The volunteers were asked to record their immediate impressions on an “experiential typewriter” similar to that used by Timothy Leary in his LSD experiments, and then to discuss their thoughts at a daily book club meeting with other readers.

When ingesting low doses, the readers’ experiences all fell neatly into recognised genres (a few said they detected some sci-fi elements but they still considered them to be the kind found in works of classic literature such as those of Jules Verne and HG Wells). However, when the amount was increased, the volunteers began noticing the escapist potential of the material, and by the time 0.4mg/kg doses of INK were being administered, they all experienced a profound sense of defamiliarisation and began talking at great length about avant-garde writing. At 0.6mg/kg, acute bibliomania set in, and most of the volunteers reported “crossing the threshold”, at which point the divide between reader and writer dissolved and a new realm of hidden meaning became accessible.

This realm was occupied by hyperintelligent beings, fractal images and psychedelic Rorschach ink blots. One of the readers dropped out as he claimed the stream-of-consciousness narrative and multiple plotlines were too difficult to follow, but all the others saw the INK course through to its climax and experienced some kind of catharsis.

One of the readers said: “I encountered a glorious Deus ex Machina which resolved every conflict in an instant. I experienced myself as the author of everything. As a result of this, I no longer fear death.”

Another said: “The literary elves had been waiting for me on the other side so they could teach me about the world of dark meaning... I call it “dark”, but now that I’ve experienced it, I realise it’s actually what enlightenment is made out of.”

While the INK experiences left indelible marks on almost all the readers, the problem was how to bring the impressions back with them into the “real” world. The volunteers all tried to communicate the “meaning beyond the words” to their fellow book club members, but in every case they felt that normal language was inadequate. This is where other areas of DMRI research proved to be useful: speaking in paradoxes and narrating two sides of the same page at once were seen by the volunteers as effective ways of integrating the new meaning with the text of their life stories. Reader and author, subject and object, light and dark, and birth and death were all united when the volunteers used terms invented by the DMRI to describe what the words they were derived from would look like when suspended in space and viewed from different angles simultaneously.

This was the nearest the readers could get to vocalising the dark meaning that INK had illuminated for them.

It should be remembered that words do not have sufficient capacity to hold all the meaning we try to make them carry. This is because we experience *four dimensions* of

reality, while words are *two-dimensional*. They cannot contain or express the multiple facets of our conscious reality, let alone the additional dimensions predicted by string theory, because they exist on a flat plane in both the external world and in our minds.

Think of a letter or a word that has been printed with ink on a piece of paper. It has *two* sides to it: the front, which is clearly visible, and the back, which we know is there yet we never think about. The knowledge of the existence of the back of every unit of writing remains imprisoned in the back of our minds like a deformed or dangerous relative in the attic. In the experience of the DMRI, making someone aware of this fact often produces effects very similar to (but not as intense as) the mind-altering and consciousness-expanding effects of ingesting INK. It also constitutes the mirror stage in the growth of language towards self-awareness.

The word only exists in two of the dimensions that we exist in, and one of those is concealed, yet we entrust it with the task of accurately conveying our thoughts and feelings. With such an unreliable and underqualified messenger, is it any wonder that 95.1% of the meaning in the universe is hidden?

The time has come for language to grow up.

The letter “I”, which represents a conscious individual, is a two-dimensional object made of ink. We see its front, but its back is always up against a wall of paper because we insist on staring it into submission.

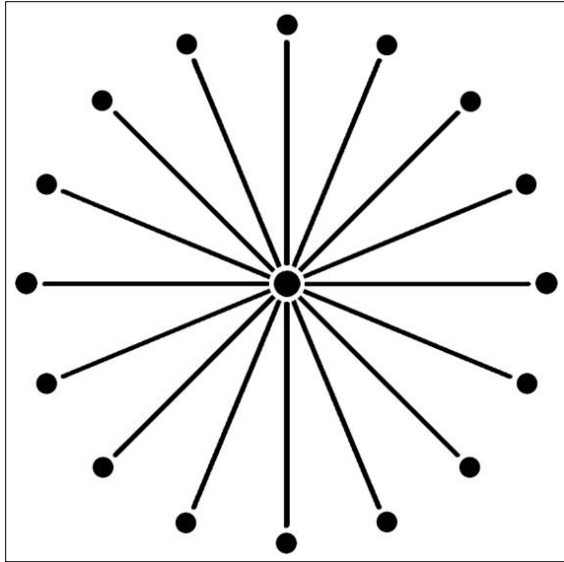
‘You’ll say as I do at all times, right?’ the 4D object says to the 2D object, waving a bottle of Tippex threateningly. ‘You don’t want to see my bad side, do you?’

‘N-n-no, I don’t want to see your bad side,’ replies the 2D object, retreating in fear. ‘I’ll try my best.’

Perhaps we think that because its reverse image is the same as its obverse image, “I” is a reliable character when it comes to representing the individual, but even if we do consider this, we still ignore the fact that it is always backing away and hiding part of itself from us. We make it two-faced because we approach it so aggressively and attempt to press it into service.

The letter “I” is a line; a line is the shortest distance between two points; but an individual is a line between two points only if they interact with one single thing for their entire life, which is obviously impossible. Every interaction, whether it be with a person or a text, creates a new “I”, so an “individual”, when seen from above, actually looks like a dot in the centre of a bicycle wheel from which countless lines (or “I”s) emanate like spokes.

The new symbol for the individual is therefore a lowercase “i” with a dot at both ends (i), which acknowledges the existence of the other as intrinsic to the existence of the self. With this, the two-way street of the self is opened up to the public, and “I” becomes “we”, making collisions between egos far less likely.



**Figure 4: Each “I” of the individual is lower-case (illustrating that there is no supreme “I” with authority over others, just as there is no supreme arbiter of meaning over the reader), and each end is a mirror image of the other (reflecting the unavoidable psychological mirroring in social interactions). It should be noted that an individual also resembles a bookwormhole seen from above.**

People used to think the atom (from the Greek *atomos*, meaning “indivisible”) could not be divided, but we worked out how to split it and release a huge amount of energy. Most people in the world today think the individual (from the Latin *individuum*, meaning “indivisible”) cannot be divided,

but that is a similarly erroneous assumption. We can now see that an “individual”, at their most basic level, always consists of two points rather than one, and they are therefore more representative of pairing/duality than indivisibility. It is only when *one* is divided into *two* that meaning can exist. In the “difference space” opened up between the two, meaning flourishes, helping those on either side of the gap to understand themselves by either identifying with or rejecting the information within it.

The opening of such cracks in reality, which can be achieved through the fractal technique (or “fracking”), is one of the main aims of the DMRI. The splitting of the individual, just like the splitting of the atom, releases an immense amount of meaning into the world. If language becomes a single, self-aware entity, and every individual derives meaning from the splitting of itself, there will be a chain reaction across the entire planet that will make Hiroshima look like a mere interrobang.